

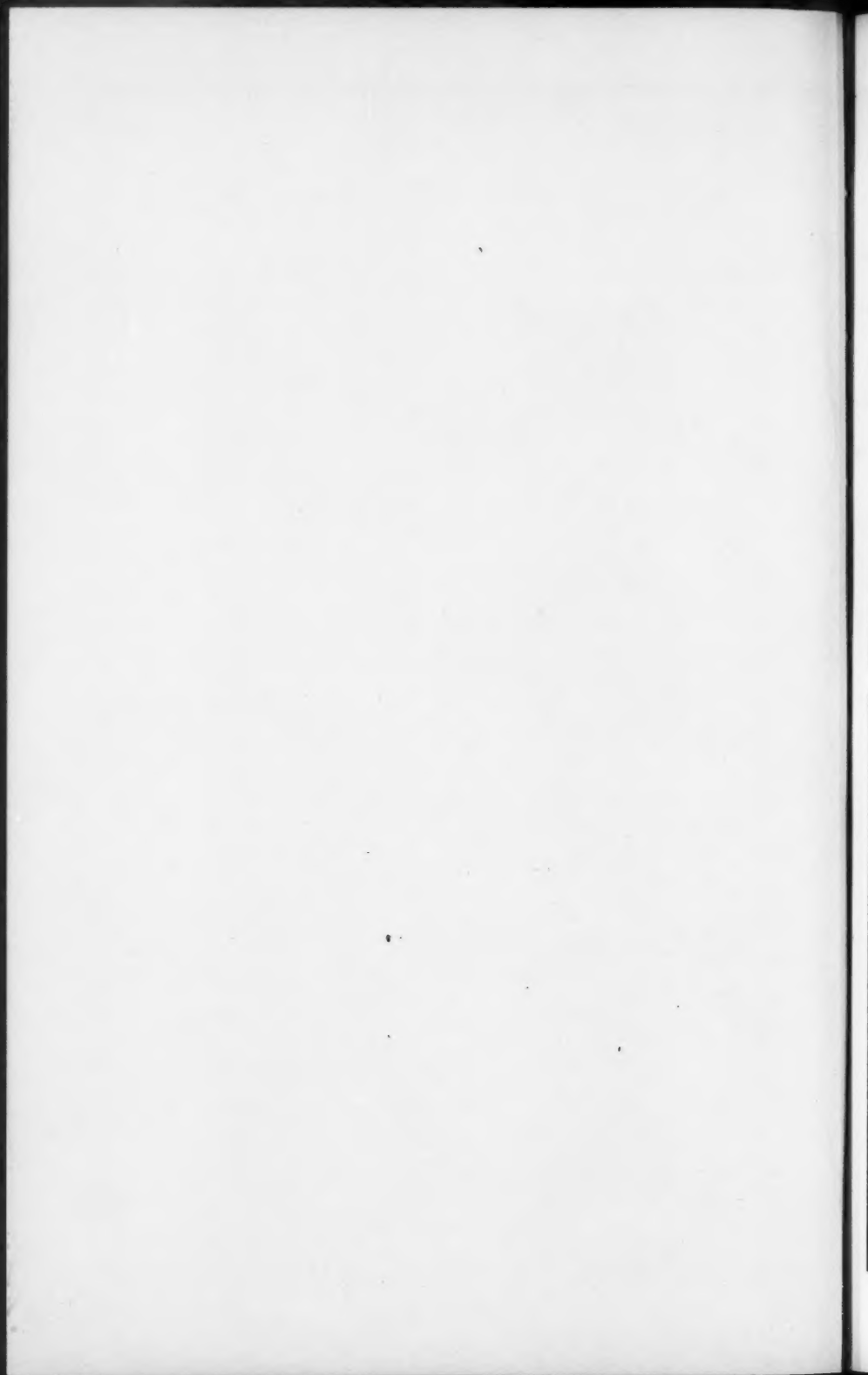
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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

VOL. II, NO. 4

NOVEMBER, 1941

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THE PUBLISHERS

Editorial

Seldom, in the field of musical endeavour, have those who profess a sympathetic interest owed so much to the sustained enthusiasm and generosity of a small group whose helpful encouragement has taken a more practical form.

For two years THE MUSIC REVIEW has published a representative selection of the work of some of the most outstanding figures in contemporary Western musicology—work for which the authors have either accepted a mere token payment or, in many cases, no fee at all. A melancholy state of affairs, but there is worse to come.

Faced with the prospect of a considerable financial loss for the second successive year, I decided to "go to the public" before making any definite plans for volume three. The response to my appeal, though smaller than I had hoped, has been greater than I expected. In fact, at the time of writing, a mere handful of stalwart public spirits have together guaranteed just over 40 per cent. of the first year's loss towards next year's expenses. This fine action of a very few deserves the only possible recognition.

THE MUSIC REVIEW will go on.

GEOFFREY SHARP.

A New Concert Series

A SERIES of four concerts of contemporary music is being given at Wigmore Hall on Saturday afternoons in October and November. The programmes embody a wide range of instrumental, vocal and chamber music works by British and foreign composers of the last two or three generations.

Several works by leading British composers will be performed for the first time, among them the following: *Summer 1940*, a song cycle by Arthur Bliss; Three Preludes for string quartet by Vaughan Williams; *Sarnia*, a piano suite by John Ireland, and Five Sonnets for voice and string quartet by Edmund Rubbra. Other works included are string quartets by Honegger and Bartók; the new Piano Quintet by Shostakovitch; Poulenc's Mass in G, and songs by Rawsthorne, Falla and Szymanowski. Bloch, Bruckner, Debussy and Janáček also figure in the programmes.

Among numerous well-known artists who are collaborating are Myra Hess, Clifford Curzon and Alan Bush (pianists); the Fleet Street Choir; the Blech and Melsa string quartets; John McKenna (tenor); Pauline Juler (clarinet), and Maria Lonova (violin). Complete programmes may be obtained from the sponsors, Messrs. Boosey & Hawkes, or from Wigmore Hall.

A Deleted Episode in Verdi's "Falstaff"

BY

HANS GÁL

LET us remember the situation in the second finale of Verdi's masterpiece. Falstaff's *rendezvous* with Alice has been suddenly interrupted by Ford and his friends who break in to catch the philanderer; the gallant knight has been stowed away in a laundry basket; Ford and his gang, making a tremendous row, are searching the whole house; the young lovers, Nanetta and Fenton, amongst all that turmoil, have found a peaceful refuge behind a fire-screen; they make love and are happy. A hearty kiss, resounding during a pause, draws the general attention to the screen. No doubt, it is he, the fat rogue! So with all measures of precaution necessary to be taken against such a formidable adversary, a surprise attack is prepared against the criminal behind the screen. It is a situation of high dramatic tension, asking for quick development and solution. But Verdi would not have been Verdi had he not used such a situation for inserting one of his glorious pieces of concerted music, and there is no doubt he was acting in the best tradition of Italian opera when he did so. [*Andante, pianissimo.*] It starts as a slow scherzando, with tittering triplets and nervous, sudden accents. Subsequently a broad, beautiful melody takes the lead, sung by Nanetta and Fenton, the young lovers behind the screen, who in a close embrace have forgotten everything around them. Ford and his men encouraging each other for the dangerous enterprise, the merry women choking with repressed laughter—everything *sotto voce*—give a kind of lining to it, in the well-known manner of Italian *ensemble*, as it had been already developed by Rossini. It is a delicious little oasis of rest and euphony in the frolicsome turbulence of the finale, dying away in the softest *pianissimo* and cut off finally when Ford's gang rush up and overthrow the screen. Do you remember it? No, you don't. I am afraid I am the only lover of that opera who knows this admirable little gem, a most characteristic specimen of Verdi's latest style of melody and harmony. Many years have passed, but I still remember my wrath and grief, when as a young student I first heard a performance of *Falstaff* and this episode, one of my favourites in that beloved

masterpiece, was cut short. I had studied with infinite delight my vocal score, rather a torn copy I had hunted up in an antiquarian's shop. I had been looking forward to that glorious moment of beauty and loveliness, and it did not come! I think I might have killed the

1
Example 1

63 Andante (♩ = 80)

**NANETTA
FENTON**
(uniss.)

(Nan) Tut - - to - de - li - ra,
(Fen) Fra - - quel le ci - - glia

**NAN.
FEN.**

so - spi - roe ri - so,
ve - do - due fa - ri

**NAN.
FEN.**

Sor - ri - de il vi - so e il cor so -
a - me - ra vi - glia se - re - nie

**NAN.
FEN.**

- spi - ra. Co - me in sua
chia - ri. Boc - ca mia

conductor, had I known how to get at him. But it would have been a deplorable act of youthful rashness. For some time later, when I got hold of a full score, I realised that Verdi's enemy and mine would have died guiltless. His performance was in strict accordance

2

NAN
FEN.

zol - la si chiu-deun fior. la sua co -
dol - cel pu - pil - la d'or vo - ce che

NAN
FEN.

- rol la svol - veil mio
mol - ce co - m'ar - pa il

NAN
FEN.

cor, la sua co - rol la
cor, vo - ce che mol - ce

(Pistola, Coro) ♯ (Ford)

with the score. The cut, no doubt, was made by Verdi himself, and he must have had his reason. My vocal score, apparently, was a remainder of a first edition, printed before the first performance in Milan in 1893, and revised subsequently by the composer, as

3

NAN. svol - ve il mio
FEN. co - m'ar - pail

15 16 *dim.*

NAN. *dolciss* cor, dol - ci ri-chia-mi d'a - mor,
FEN. cor, dim - mi se m'a

17 18

NAN. Si, T'a - mo, t'a - mo, t'a - mo!
FEN. - mi? T'a - mo!

19 20 21

later editions show in correspondence with the full score. There is nothing uncommon in that fact, and there is another substantial alteration at the end of the first part of the last act which results in a considerable musical improvement. The first edition of an opera, printed before the crucial test of the stage, is generally restricted to a limited number of copies, as the publisher knows by experience the probability of at least some slight alterations. So this first edition is likely soon to be superseded by a new, final one.

Since then I have heard many performances of *Falstaff*, good and bad, culminating in the unforgettable perfection achieved by Toscanini at Salzburg. But I cannot help feeling the same sensation of discomfort every time at that moment, a shock of something awkward and out of proportion in the musical texture. To-day, as an experienced musician, I find no difficulty in analysing the reasons for that feeling. As a result, for the first time in my life, I have to plead against the final decision of a great composer and for the restoration of his original version.

If Verdi had simply eliminated the whole episode, one might deplore it, but one could put up with it as with a sacrifice for higher reasons of unity and dramatic flow. But he seems to have felt the necessity for an oasis of music in that scene, as he left part of it. He replaced sixteen bars (1-16 of Example No. 1) by a new invention of six bars, which have always given me an impression of something abrupt and inconsistent in the context. [See Ex. 2.]

These six bars, though masterly and refined, have a definite defect: they do not match the following melodious appendix (bars 17-21 of Example 1). The new invention starts very promisingly; a broad melody seems to unfold its wings (bars 1-4). But it does not rise; the following two bars turn round to the tonic again, as if it were not worth taking the trouble. The result is a shortwinded, incomplete period. Its deficiency is betrayed by that delightful little appendix, which also has the same harmonic object of revolving round the tonic as a melodious cadence, a typical codetta. Such a codetta has an organic, necessary function after the spacious range of harmony covered by the original tune, but it is hopelessly out of place after the shortwinded period which has replaced it. Imperfections of a similar kind are not rare in operatic music, since opera in the nineteenth century got more or less emancipated from the formal and aesthetic postulates of absolute music. But when music takes the lead in an opera—and it does so definitely wherever a lyrical invention is developing—the claims of musical architecture are pitilessly exigent, exposing the patchwork. Any musician with

a sharp ear and a sense of proportion, I fancy, would feel something to be wrong here.

The question remains: why did Verdi do it? Well, I think I can give a plausible explanation. I have mentioned above the

Example 2

63 *espr.*

NANETTA
FENTON
(unin.)

(Nan) Tut - to de - li - ra,
(Fen) Fra - quel - le ci - glia

1 *p*

2 *3* (Meg. Quickly)

(Male voices)

NAN.
FEN.

so - spi - roe ri - so.
ve - do due fa - ri

The image shows a musical score for a vocal part, likely a soprano or alto, with the lyrics "so - spi - roe ri - so." and "ve - do due fa - ri". The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes a melodic line with a long note value (possibly a half note or longer) and a complex rhythmic pattern in the lower part of the staff, possibly a piano accompaniment. The lyrics are written below the notes.

Musical score for the vocal part of the song. The lyrics are: *Sor-ri-deil vi - so eil cor so-spi - ra, a me-ra-vi - glia se-re-nie chia - ri.* The score includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff.

dramatic problem with which the composer was confronted. That lyric *ensemble* undoubtedly involves a kind of deadlock in the progress of the action, although standstills of that sort are inevitable within the conventions of Italian opera. Remember the great second finale in *Aida*, or the third finale in *Otello*, or the glorious quartet in

Rigoletto. It is a problem which concerns the producer who, if he is resourceful and experienced in opera, will find a way of coping with it. In any case it can easily be imagined that the old maestro when attending a rehearsal was made nervous by the impression that something was dragging in one of the most decisive scenes of his opera. Only an amateur is sufficiently in love with his work to be easily satisfied. A master will be ten times more sensitive to any shortcoming than the most critical listener can be; and no true opera composer was ever afraid of a sacrifice of music for scenic reasons. Verdi may have found that scene somewhat lengthy. As we know from other examples, he was as callous as an experienced surgeon in cutting out whatever he found unsatisfactory. In this case, I am afraid he has gone too far in mutilating the product of his invention to quicken the dramatic flow. The cut, no doubt, has shortened the scene. But it has definitely spoiled a precious musical climax.

Here is a suggestion. It is not unlikely that the missing pages can be found in Verdi's manuscript at Ricordi's. And if not, it would be no difficult job for an able musician to orchestrate the eliminated sixteen bars with all the necessary piety and observance of style. Here is an opportunity for a conductor to acquire merit by risking a restoration! At least there could be no harm in trying it as an experiment. Sixteen bars of one of the most precious scores ever written should be worth the trouble.

Evolution of the Tone-Row: The Twelve-Tone Modal System

BY

GEORGE PERLE

IN common with the materials of all means of expression and of nature, the tone-material of music continually undergoes an organic evolution, a procession of changes not dictated by a series of incidental causes and resulting effects, that is to say, not depending upon the collective efforts of individual geniuses, but unfolding by force of its inner structures, relationships and contradictions and dictating to the sensitive artist the forms of his creations.

The twelve-tone technique (by which term I indicate that specific technical apparatus for atonal composition employed in the work of Arnold Schönberg since 1923) is based on the one conception of tone-material which evolves out of the tonality of the past. Necessarily therefore, it implies the tonal system of the future, whose modal forms and harmonic possibilities are already discernible. By modal forms I mean organizations of tone material which do not necessarily function as motives in themselves, but which nevertheless provide the only sound-relationships that may be utilized at a given time.¹ I shall attempt to show that a more free application of the tone-row, completely in line with the development of the twelve-tone technique, leads at last to a treatment in which it acquires modal characteristics; and that there is a single tone-row, which I presume to call *the* twelve-tone scale,² which discloses, when it is applied with this ultimate freedom, a regularly proportioned series of relationships and "modulatory" and harmonic potentialities.

The use of twelve non-repeated tones in an *ostinato* motive newly selected as a basis for each composition is two-fold in origin and significance. If we consider merely the motival character of the row, which many proponents of the strict twelve-tone technique unconsciously do in their arguments against the concept of tonality,

¹ The terms "mode" and "scale" are here intended to have only a very general meaning and are used in the nature of an analogy (cf. note 9). Therefore, historical connotations must not be strictly applied.

² The term "twelve-tone scale" has been generously misused in discussions on modern music. In this paper it has no reference to any previous definition.

there is no sense in demanding that all tones be utilized in the construction of the motive (since the row may be transposed at will and could therefore cover the gamut of tones in its development in any case) nor in forbidding the repetition of a tone during the course of the motive. In fact, before 1923, Schönberg did base a number of compositions on thematic elements thus freely conceived.

These strict rules for the construction of the row indicate that it has a second meaning, independent of its significance as a motive. The repetition of a tone would provide that tone with a range of movement wider than that possessed by non-repeated tones. Repetition is forbidden, therefore, on the presupposition that no function is to be granted to any particular tone which would tend to make it more fundamental than the other tones. The use of twelve tones in the row indicates that all the tones of the octave share in this equality. Occasionally in the works of Schönberg and more often in those of Berg, a particular tone seems to have exceptional importance in the general context, but this is purely an aesthetic phenomenon, momentary and dependent upon the will of the composer and his emotional intention.

From the foregoing it becomes clear that the more obviously a row is isolated from the motivial concept, the more fundamental will be its relationship to problems of mode and tonality. It is within this extra-motivial meaning of the row that the premise of atonality is stated.

When we re-integrate the two aspects of the row we are enabled to define the function of a single tone in the system, which is to progress to the next in a pre-established series of identically-functioning tones. A parallel may be drawn here with the progressive tendency of the leading-tone in the diatonic system, but there is the vital difference that in the latter case the progression is the result of the inner impulse of the tone, due to its organic position in a structure of variously-functioning tones; whereas in the former the motivating force is that of inertia, the tone having merely a figural relationship to the row. Nevertheless, if we make this fundamental allowance, we may say that in the strict twelve-tone technique each tone has a "leading-tone" function.

The direction in which this supposed "leading-tone" tendency is exerted depends upon which of the four possible positions of the row is stated: whether the original, the retrograde, the inversion, or the retrograde inversion. Each tone, therefore, has four neighbouring tones, but, according to the strictest application of the technique, it tends to move to only one of these at a time. However,

in even the earliest of twelve-tone compositions a single tone may sometimes retrace its path, moving back to the tone preceding it in the row before continuing in a direct line. In such a case the tone acquires for the moment a pivotal rather than a leading-tone function. In the recent work of Arnold Schönberg this pivotal possibility is no longer occasionally expressed, but is accorded fundamental acknowledgment. His Fourth Quartet³ opens with the row directly set forth in the first violin

D \sharp C \sharp A \flat B \flat F \sharp E \flat E \sharp C \sharp A \flat G \sharp F \sharp B \sharp

above an accompanying series of chords derived by segmenting the row as follows (read vertically):

| I | 2 | 3 | 4 |
|------------|-----------|-----------|------------|
| D | B \flat | E | G |
| C \sharp | F | C | F \sharp |
| A | E \flat | A \flat | B |

These chords are stated in the following order:

2 3 4 3 4 I 4 I 2 I 2 3

Each chord in turn thus acts as a pivot, allowing each tone an immediate opportunity to act in either retrograde or forward capacity.

The next stage in the evolution of the twelve-tone technique immediately presents itself. Why allow a tone to choose freely between only two of its four neighbours, since all are of equal rank? Why should a tone not only move at will to either neighbouring tone in the particular form of the row which is being applied at the moment, but also cross to its place in the inversion and choose its direction there? For example, in the following fragment of a row,

B A C D \flat A \flat

"A" may move to either "B" or "C". Is there any sound reason why "A" should not cross to its place in the inversion,

B C \sharp B \flat A D

and move to either "B \flat " or "D" instead?⁴

Possibly the objection will be raised that the resultant increase in the number of immediately possible tone-progressions would completely destroy the motival significance of the row. That is

³ G. Schirmer, New York, 1939.

⁴ This recommendation was made by Richard S. Hill (*The Musical Quarterly*, January, 1936) with the suggestion that it might lead to the discovery of a modal application of the row. The logic of this new development is indicated by the fact that it was without any previous knowledge of Mr. Hill's theoretical paper that I came to the same idea, through the creative processes of musical composition.

exactly what happens, for the row breaks down into its simplest figural components; but recalling my earlier point that "the more obviously a row is isolated from the motival concept, the more fundamental will be its relationship to problems of mode and tonality", such an occurrence may be welcomed.

Besides, not only is the motival concept of the row undergoing an attack by the forces of the extra-motival concept, but for some time now it has been showing signs of disintegration and revolution within its own borders, where concentration on the purely motival possibilities inherent in a row has broadened the motival concept to a point where its dissolution seems imminent. Any motive at all can be discovered, even in the strictest handling of the row, if sufficient transpositions of the row are simultaneously applied. In the last movement of that outstanding masterpiece of twentieth century music, the *Lyric Suite* of Alban Berg, the opening phrase of *Tristan und Isolde* is quoted. It is derived from a row whose material would hardly suggest such a possibility. Even when the row is applied more directly, the tendency has been to segment it into several motives and to utilize these with considerable independence, as in the Fourth Quartet of Arnold Schönberg. The motival concept of the row enters its final phase in the symphonic piece for string orchestra by Ernst Křenek (composed in the spring of 1939), which is technically in accordance with the following quotation from his recently published book:⁵ "It is to be expected that the twelve-tone technique will eventually become more flexible. In the future, one will no longer use the whole series⁶ continuously, but will choose characteristic groups from it; one will allow certain variations within that chosen series in specified situations." By applying the row thus freely, Křenek finds sufficient material for a richly varied polyphonic composition of fifteen minutes' length without once transposing his row. Here the extra-motival concept does not figure at all, but in actuality that is where the victory lies, for any further development in the trend outlined above would be retrogressive, returning in effect to the "free" atonal style that preceded the discovery of the twelve-tone technique.

I do not intimate that either the strict application of the row or the very free motival application suggested by Mr. Křenek is no longer practicable in composition. In fact, many possibilities, both technical and expressive, still remain to be explored within

⁵ *Music Here and Now*, W. W. Norton, 1939, New York.

⁶ i.e., "row."

these means. But I do maintain that their evolutionary potentialities are already completely evident.

Over-development of the motival concept of the row finally results in its disintegration into an inwardly-related series of simple figural units, which is also where we are led by the forces of the extra-motival concept. With the final triumph of the latter the row acquires a modal character (according to the definition at the beginning of this paper).

Theoretical discoveries of a significant nature are made the moment our suggestion is applied creatively. First, however, let us define our principle more scientifically. The original row and its inversion are each segmented into twelve three-note groups, each group of the original row revolving on a common axis-tone with one three-note succession from the inversion. In order to facilitate composition, it is convenient to arrange the twelve axis-tones in an obvious order for working purposes (chromatically, for example, as I have done in the accompanying table) and to so situate the neighbouring tones of each that reading horizontally we have the three-note succession of the original row and reading vertically we have the corresponding notes of the inversion. For example, the row which I use in the first movement of my First Quartet

B C D F A A \flat G F \sharp D \sharp E B \flat C \sharp (B \natural)

and its inversion

B B \flat A \flat F C \sharp D D \sharp E G F \sharp C A (B)

are arranged in the following table:

| | | | |
|--|---|---|--|
| F \sharp B — C — D A | F B \flat — C \sharp — B \natural D | C \sharp C \natural — D \natural — F D \sharp | D \natural F \sharp — D \sharp — E E |
| D \sharp D \sharp — E — B \flat G | A \flat D — F — A \natural C \sharp | G G — F \sharp — D \sharp C | E A \flat — G — F \sharp F \sharp |
| B \flat A \natural — A \flat — G F | C F — A \natural — A \flat B | B \natural E — B \flat — C \sharp A \flat | A C \sharp — B \natural — C \natural B \flat |

The choice of movement within the range of the tone is indicated

by the four letters which radiate from its central position. Anticipation and transposition in the sense in which they may be used in the "classical" twelve-tone technique are impossible for they would augment the number of progressions until we would find ourselves working in primitive atonality. The fundamental procedures developed by Schönberg for the employment of the row in the strict technique—vertical melody and interwoven counterpoint—continue to be applied. It is probable, however, that experience will dictate additional limitations.

The essential meaning of the row is fundamentally altered in the "axis-tone" technique, for we feel at once that the row stands in a new relationship to the formal structure of a composition. In the strict twelve-tone technique there are two factors which complicate the problem of form to such an extent as to result in a totally unique organization for each individual work. This is true of every worth-while composition in the twelve-tone technique, whether or not the composer sees fit to call his composition sonata, rondo or variations. A true form is a simple framework, capable of serving the various expressive and constructive intentions of a number of composers, and is possible only in a medium which permits the statement of a thematic idea as a premise to be subsequently developed. Of importance, also, though not vitally so, is a means of restating identical subject-matter in comparative terms. Our first complicating factor in the twelve-tone technique is that the premise is the row itself; therefore, no musical terms exist in which it may be redefined and it must constantly be reiterated in continually varied rhythmic and dynamic patterns. Secondly, since no modal character exists, the restatement of a phrase on either the same or another pitch is generally redundant. The small output of Arnold Schönberg and Alban Berg, men of creative genius and amazing technical facility, is due to the extremely concentrated effort and exhausting "personal" considerations which the solution of their formal problems demands.

In our new technique an extensive declaration may be utilized as a theme—contrasted, altered, and developed. When we transpose the original row and retain the inversion (or vice versa) for the construction of a new table, so that half of our neighbouring tones are altered, we can refer the formal constituents to apparent modes; when we transpose the two together so that their original relationship is unchanged, we can refer the formal constituents to apparent keys. The free transposition to which the row is sometimes subjected in the "classical" twelve-tone technique is intimately connected with

its character as a motive. In the axis-tone technique the row is no longer a motive in itself, but has become instead a source of material in a more general sense. It may not be transposed, therefore, except for the above, purely formal, considerations.

So enormously does the axis-tone technique expand the possibilities inherent in the row, that the latter can serve as the basis of countless compositions, just as the diatonic scale did. It was this consideration that led me to investigate the possible existence of a few fundamental rows in the over four-million possible twelve-tone combinations. I did discover, at last, a single row which unfolded, when it was arranged in all the possible groupings suggested by the axis-tone technique, an order of related tones in a regular system of modes. This result I had not premeditated, but in attempting to understand its organic basis I reviewed the evolution of tone-materials in the light of the new development, which will be better understood if I follow the same procedure here before disclosing my discovery.

The primitive five-tone scale

C D E G A

is a series of consecutive perfect fifths

C G D A E

rearranged in a linear pattern. The addition of two tones gives us the succession

F C G D A E B

which is arranged in a system of simple linear patterns to provide the seven-tone modes. Since the natural series of overtones can be related to one of these modes to provide a harmonic system,⁷ that mode became the major scale of diatonic tonality. Its very special value is that it provides a means of modulation, so that the seven-tone succession of fifths may transfer itself to another part of the circle of fifths. This wonderful ability was only cautiously utilized at first, and no one dared stray far from the original key. Gradually the principle of modulation was more and more freely applied until, by the end of the nineteenth century, it became

⁷ When we state, in their triad formation, the first five overtones of each tone of a seven-tone succession from the circle of fifths, we discover that only the triads of the first three tones are consistent with this succession, while the other triads must be altered. In the major scale these tones become respectively the sub-dominant, the tonic, and the dominant, the position of honour being given to the second tone because of its pivotal position. By transferring the functions of the primary harmonies of the major scale to its secondary harmonies, we create the minor scale (whose seventh step is, however, occasionally altered in order that it may more effectively act in a leading-tone capacity).

almost the only function of tonality. Modulation itself, however, can only exist where points of reference and relationship are possible. Thus, at the precise moment of its ultimate victory it spontaneously vanished. In doing so it created a profound effect, for the concept of tonality, which had permeated the structure of music to such an extent that it was generally believed that the art itself existed only in terms of that concept, was totally annihilated.

The succession of fifths now at last emerged into the musical consciousness as a circle of twelve tones, and it was self-evident, though many people preferred not to notice, that these tones were free and equal. Thus the condition of atonality was established.

The procedure in earlier times had been to arrange the available tone-material in a number of simple linear progressions which had served as modes. The application of the identical method now only resulted in the chromatic scale, whose direct possibilities had already been practically exhausted in the dissolution of tonality. Nevertheless, in the early compositions of Alban Berg, the chromatic scale was applied to the atonal idiom, somewhat as the row is applied in the axis-tone technique, though the extreme limitations of the chromatic row demanded a much more free treatment. The *Quartet* (Opus 3) and the *Four Clarinet Pieces* may be thus analyzed, with the additional consideration that "special" freely constructed motives are used, justified by their clarity through repetition.

Arnold Schönberg attacked the problem in a more conscious way: music itself is premised on relationships within a tone-series, but these tones no longer exist in a preconceived order; therefore they may be logically presented only in a motive-arrangement—a tone-row unique to the individual composition. Thus the twelve-tone technique was discovered. We have shown how the motival concept of the row is now giving way to what we call the "extra-motival" concept, thereby leading to a condition where the row is acquiring modal significance.

In applying myself to the discovery of a twelve-tone mode, it seemed logical to suppose that the interval of a perfect fifth would be the fundamental factor; not simply because it had, in a consecutive series, provided previous scales, but because it is the sole source of our twelve tones. All twelve-tone rows are therefore rearrangements of the series of fifths. Obviously, a direct progression of the circle of fifths cannot be employed practically as a row, for its inversion is identical with the original retrograde and we would be limited to progressions of the perfect fourth and fifth. That would be the most primitive musical condition imaginable.

Instead, I employed the series of fifths as a circle in space as well as in time, and traced a row in both directions at once on its circumference, taking alternate tones on each side of a given starting point. This procedure has four aspects which identify themselves as the original, retrograde, inversion and retrograde-inversion of the row. The simplicity of the process becomes readily apparent when the reader relates the row, whose four constructions follow, to the circle of fifths:

| | | | | | | | | | | | |
|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| C | F | G | B \flat | D | E \flat | A | G \sharp | E | C \sharp | B | F \sharp |
| F \sharp | B | C \sharp | E | G \sharp | A | E \flat | D | B \flat | G | F | C |
| C | G | F | D | B \flat | A | D \sharp | E | G \sharp | B | C \sharp | F \sharp |
| F \sharp | C \sharp | B | G \sharp | E | D \sharp | A | B \flat | D | F | G | C |

This row contains every possible intervallic relationship. The circle can be traced in both directions from a single row. This makes it clear that the forward versions must be imagined as followed immediately by the retrograde, and vice versa.

If our row is really a scale, we may expect that its table of axis-tone progressions will show an inner logic not to be found in that of any other row. We have shown that a number of such tables may be constructed for each row, depending upon the relationship existing between the tones selected as respective starting points for the original and the inversion. Thus, taking C as the first note of an original row, we can construct twelve tables by relating it in turn to each of the twelve transpositions of its inversion. Half of these transpositions are redundant when we apply this procedure to our scale, since the retrograde form of the latter is identical with its transposition on the half-octave (augmented fourth). We therefore have six tables of axis-tone progressions. Taking C as the first note of the inversion of the scale, we can construct six additional tables by relating it in turn to each transposition of the original. Instead of arranging our axis-tones in chromatic sequence, as in our earlier table, it will prove more practicable to arrange them in the same order as they occur in that position of the scale which is being transposed; and to transpose the latter, for the construction of each table, on the successive tones of the stationary form of the scale.

When we examine any single table the remarkable discovery is made that its clusters of neighbouring tones are identically patterned and related to each other in a direction exactly contrary to the succession of axis-tones. When we compare the twelve tables to each other it is disclosed that the clusters of neighbouring tones fall into three distinct patterns, which I call, respectively,

Mode I, Mode II, and Mode III. Thus, four different series of axis-tones may be related to each mode. The two that are derived from the tables based on a stationary original row I have chosen to call, respectively, Form W and Form X. The two that are derived from the tables based on a stationary inversion are called, respectively, Form Y and Form Z.

The reader can discover the modal forms by constructing a table of axis-tone progressions on each of the specified combinations of original row and inversion. The original row

C F G B \flat D E \flat A G \sharp E C \sharp B F \sharp (B)*

in combination with each of the following inversions will give us the indicated modal forms:

| | | | | | | | | | | | | | |
|-------|-----------|-----------|-----------|---|-----------|---|------------|------------|------------|------------|------------|------------|---------------|
| I.W | C | G | F | D | B \flat | A | D \sharp | E | G \sharp | B | C \sharp | F \sharp | (C \sharp) |
| I.X | F | C | B \flat | G | E \flat | D | G \sharp | A | C \sharp | E | F \sharp | B | (F \sharp) |
| II.W | G | D | C | A | F | E | A \sharp | B | D \sharp | F \sharp | G \sharp | C \sharp | (G \sharp) |
| II.X | B \flat | F | E \flat | C | A \flat | G | C \sharp | D | F \sharp | A | B | E | (B) |
| III.W | D | A | G | E | C | B | E \sharp | F \sharp | A \sharp | C \sharp | D \sharp | G \sharp | (D \sharp) |
| III.X | E \flat | B \flat | A \flat | F | D \flat | C | F \sharp | G | B | D | E | A | (E) |

As previously explained, the transpositions on the other six notes of the scale can be obtained by taking the retrograde statements of the above. Therefore they will provide no new forms. The other modal forms may be found by combining a stationary inversion

C G F D B \flat A D \sharp E G \sharp B C \sharp F \sharp (C \sharp)

with each of the following transpositions of the original, to give us the indicated modal forms:

| | | | | | | | | | | | | | |
|-------|-----------|-----------|---|-----------|---|-----------|------------|------------|------------|------------|------------|------------|---------------|
| I.Y | C | F | G | B \flat | D | E \flat | A | G \sharp | E | C \sharp | B | F \sharp | (B) |
| I.Z | G | C | D | F | A | B \flat | E | D \sharp | B | G \sharp | F \sharp | C \sharp | (F \sharp) |
| II.Y | F | B \flat | C | E \flat | G | A \flat | D | C \sharp | A | F \sharp | E | B | (E) |
| II.Z | D | G | A | C | E | F | B | A \sharp | F \sharp | D \sharp | C \sharp | G \sharp | (C \sharp) |
| III.Y | B \flat | E \flat | F | A \flat | C | D \flat | G | F \sharp | D | B | A | E | (A) |
| III.Z | A | D | E | G | B | C | F \sharp | E \sharp | C \sharp | A \sharp | G \sharp | D \sharp | (G \sharp) |

The twelve modal forms are illustrated in musical symbols in the accompanying examples.

When our tables are transposed in their entirety, we may consider that the respective modes are stated in a new key.⁹ For reasons already shown, only six transpositions exist, the others being merely their retrogrades. In order to indicate this condition, and since we have no tonal centre, it is practical to select the first and last notes

* The notes in parenthesis indicate that the retrograde follows the original immediately and vice versa.


⁹ The term "key" is here divorced of all connotations dependent upon tonality and refers only to the transfer of a series of tone-relationships to a new degree in pitch.

of the stationary row for the name of the key. Thus the twelve modal forms we have arrived at above are in the key of $CF\sharp$ (identical with $F\sharp C$).


1

KEY OF $CF\sharp$


I
neighboring tones




axis tones W




axis tones X




II
neighboring tones




axis tones W




axis tones X



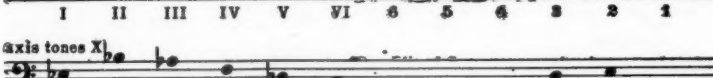
III
neighboring tones



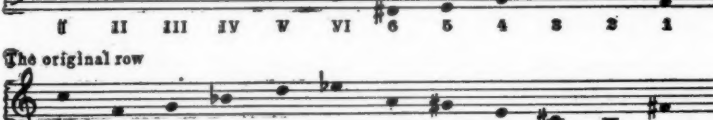
axis tones W



axis tones X



The original row




related in turn to each transposition of the inversion above results in the axis and neighboring tone combinations of Modes I, II and III, Forms W and X, Key of $CF\sharp$.

We have then twelve modal forms in each of six keys, a total of 72 possibilities. However, since our modal forms in any particular key are each discovered to have a duplicate (the same axis-tone


2

KEY OF C \sharp F \sharp

I
neighboring tones

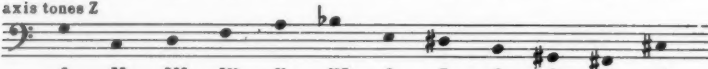


axis tones Y




I II III IV V VI 6 5 4 3 2 1

axis tones Z




I II III IV V VI 6 5 4 3 2 1

II
neighboring tones




axis tones Y




I II III IV V VI 6 5 4 3 2 1

axis tones Z




I II III IV V VI 6 5 4 3 2 1

III
neighboring tones

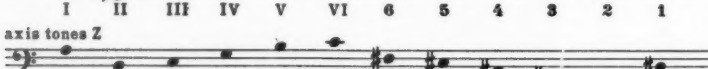


axis tones Y




I II III IV V VI 6 5 4 3 2 1

axis tones Z



I II III IV V VI 6 5 4 3 2 1

The inverted row



related in turn to each transposition of the original above results in the axis and neighboring tone combinations of Modes I, II and III, Forms Y and Z, Key of C \sharp F \sharp

progressions being merely stated in different sequence), this number is reduced to 36. The duplicates of the modal forms of any particular key may be discovered by transposing in accordance with that key the following table of such duplicates of the modal forms in the key of CF# (F#C):

| Key | Mode | Form | | Key | Mode | Form |
|-----|------|------|-------------------|-------------|------|------|
| CF# | I | W | is identical with | CF# | I | Y |
| CF# | I | X | " " | FB | I | Z |
| CF# | II | W | " " | GC# | II | Y |
| CF# | II | X | " " | B \flat E | II | Z |
| CF# | III | W | " " | DG# | III | Y |
| CF# | III | X | " " | E \flat A | III | Z |
| CF# | I | Y | " " | CF# | I | W |
| CF# | I | Z | " " | GC# | I | X |
| CF# | II | Y | " " | FB | II | W |
| CF# | II | Z | " " | DG# | II | X |
| CF# | III | Y | " " | B \flat E | III | W |
| CF# | III | Z | " " | AD# | III | X |

Certain experiments have led me to conclude that in any one modal form each axis-tone will combine with its neighbouring tones to form a chord. The progressions of a chord will depend upon the relationships of its component tones. One of these may serve as an axis-tone for the succeeding chord. Also, since each tone implies its motival (neighbouring) connections at all times, any neighbour of a chord component may serve as the succeeding axis-tone. In the following arrangement of chord-identification that I have devised the chords indicated by arabic numerals are transpositions on the half-octave of the chords indicated by roman numerals. The chord-numbers correspond with the succession of axis-tones:

I II III IV V VI 6 5 4 3 2 1

A study of chord-progressions reveals that the orbits of the various chords are not equal. This suggests the possibility of the development of harmonic functions.

The following table is an example of chord-progressions in Mode I, Form W:

| | | | | | | |
|-----|-----------------|------------------------------|----|-----|--------|---|
| I | may progress to | I | II | III | IV, or | V |
| II | " " | I, II, III, IV, V, or | VI | | | |
| III | " " | I, II, III, IV, V, or | 6 | | | |
| IV | " " | I, II, III, IV, V, VI, 6, or | 5 | | | |
| V | " " | I, II, III, IV, V, VI, 6, or | 4 | | | |
| VI | " " | II, IV, V, VI, 6, 5, 4, or | 3 | | | |

| | | |
|---|-----------------|-------------------------------|
| 6 | may progress to | 2, 4, 5, 6, VI, V, IV, or III |
| 5 | " " | I, 2, 3, 4, 5, 6, VI, or IV |
| 4 | " " | I, 2, 3, 4, 5, 6, VI, or V |
| 3 | " " | I, 2, 3, 4, 5, or VI |
| 2 | " " | I, 2, 3, 4, 5, or 6 |
| I | " " | I, 2, 3, 4, or 5 |

Since Chords One have the narrowest range, they may eventually acquire the position of finals. Contributing to their character is the fact that Chords One alone are common to all four forms of their mode.

The following table of inter-key common chords suggests the possibility of modulatory functions:

| Chords One | CF# | I.W are identical with Chords One, CF# | I all forms |
|------------|-----------|--|---------------------|
| " Two | CF# I.X | " " | " FB I all forms |
| " Three | CF# II.W | " " | " GC# II all forms |
| " Four | CF# II.X | " " | " BbE II all forms |
| " Five | CF# III.W | " " | " DG# III all forms |
| " Six | CF# III.X | " " | " EbA III all forms |
| " One | CF# I.Y | " " | " CF# I all forms |
| " Two | CF# I.Z | " " | " GC# I all forms |
| " Three | CF# II.Y | " " | " FB II all forms |
| " Four | CF# II.Z | " " | " DG# II all forms |
| " Five | CF# III.Y | " " | " BbE III all forms |
| " Six | CF# III.Z | " " | " AD# III all forms |

Since any part of a chord implies the whole and the relationships of the whole, linear progressions, except for considerations of chordal relationship, achieve freedom in a twelve-tone universe. In diatonic tonality the same freedom was allowed in a seven-tone universe.

One must not attempt to draw a literal parallel between the twelve-tone modes and those of the diatonic system. It was the function of earlier scales to limit indirectly the otherwise infinite number of progressions by providing a limited selection of tones from the circle of fifths. Since all twelve tones are now part of our immediate material, our scale must limit progressions directly. Future developments may or may not make possible a convincing parallel between the old and the new modes. In this respect it is a relevant consideration that certain devices which are elementary factors in the twelve-tone technique were also fundamental in modal composition.

Twelve-tone modality discards none of the motival devices of the twelve-tone technique. The interesting thematic relationships of the "classical" technique become more, rather than less, available

in the twelve-tone modal system. In emerging from the "classical" technique our whole creative thought-process must adjust itself to new limitations and to new freedoms; it must not arbitrarily transfer itself from one technical medium into another. We must shift our emphasis from those elements of composition through which variety is achieved to the factors which make for unity and coherence.

The relationship between the evolution of the composer's creative thought-process and that of tone-material itself is not parallel at all points. Tone-material undergoes a gradual process of change, orderly, consistent and never disclosing any sudden alterations. The creative thought-process premises itself on a salient factor in that material, as, for example, key-reference in tonality. The moment that factor loses its relevance to the other elements of tone-material it disappears. A revolutionary change in tone-thinking is at that moment required.

It is the failure to comprehend this relationship between thought and material that is responsible for certain objections that have been raised, by serious and intelligent critics, to the twelve-tone technique. They mistakenly presume the way of thinking to be the elementary fact and on that basis, because it is not consistent with *certain* processes of creative thought, condemn a technique which is premised on the tone-relations unfolded at the present moment.

In introducing the twelve-tone modal system, it is not my intention to recommend that it be immediately utilized in composition. Its possibilities must remain hidden until they unfold themselves through necessity. That time will come only when the evolution which lies implicit in the very materials of the twelve-tone technique is recorded in the works of alert creative artists, and can be shown to have progressed to the point where the adoption of the twelve-tone modes is a consistent development.

I do not desire, therefore, to be credited with the "invention" of a scale, but rather with the discovery of one whose existence was already suggested.

The fundamental materials of music are the tone-equivalents of the series of proportionate relationships perceived within the wave-ratios of a single vibrating string. The evolution of tone-material is the history of a continually deeper perception into the ever more complex patterns within that infinite series.

Musical Humanism in the 16th and Early 17th Centuries

BY

D. P. WALKER

[Continued from Vol. II, No. 3, page 227.]

This seems to put melody, rhythm and speech on the same level. Zarlino denies that melody, by itself,¹¹⁷ can produce any physical action on the part of the audience (*effetto estrinseco*), or can do more than bring about a psychological state favourable to actions such as laughing or weeping. But on the other hand he does not claim that speech alone would be more effective, or even that it is the most important factor in the final combination of melody, rhythm, and speech.

However, a little later we find that:

"Se bene l'Harmonia sola ha una certa possanza di dispor l'animo & di farlo allegro, o mesto; & che dal Numero posto in atto le siano raddoppiate le forze; non sono pero potenti queste due cose poste insieme di generare alcuna passione estrinseca in alcun soggetto, al modo detto: conciosiache tal possanza acquistano dalla Oratione, che esprime alcuni costumi".¹¹⁸

And again, having given some classical examples of the "effetti":

"Hora potiamo vedere, che tali & cosi fatti, non per virtu delle prime parti della Melodia [in the sense of 'melos', i.e. tune, metre and speech]: ma si bene dal tutto: cioè dalla Melodia istessa, la quale ha gran forza in noi, *per virtu della terza parte; cioè delle Parole*, che concorrono alla sua compositione: percioche *il Parlare da se senza l'harmonia & il Numero ha gran forza di commouere l'animo*".¹¹⁹

Finally he says:

"Si puo adunque concludere, che dalla Melodia: & *principalmente dalla Oratione*, nella quale si contenga alcuna Historia, o Fauola, ouero altra

¹¹⁷ Melody without rhythm is, of course, a pure abstraction; one can see from his example of a "cantilena" that he means polyphonic music of free rhythm as opposed to dance music.

¹¹⁸ *Ist.* II, vii.

¹¹⁹ My italics. To support this last statement he quotes Aristotle (*Politics*, VIII, v.): "Ancora si vede, che gli huomini udendo le imitationi, hanno compassione a quei casi, quantunque siano senza numero & senza harmonia". The original is: "ἐτι δὲ ἀκροώμενοι τῶν μιμήσεων γίνονται πάντες συμπαθεῖς, καὶ χωρὶς. . . τῶν ῥυθμῶν καὶ τῶν μελῶν αὐτῶν". The usual suggestion for the lacuna is "τῶν λογῶν διὰ", which makes the sentence contradict Zarlino's argument instead of supporting it; but the early editions of the *Politics* (e.g. ed. Petrus Victorius, Florence, 1552, pp. 196, 197) do not indicate the lacuna and insert nothing.

cosa simile, che esprime imitationi & costumi, siano stati & ancora si possino porre in atto cotali effetti".¹²⁰

Galilei is still more emphatic about the relative importance of speech and melody, and speaks of

"la parte piu nobile importante & principale della musica che sono i concetti dell'animo espressi col mezzo delle parole, & non gli accordi delle parti come dicono & credono i moderni pratici: i quali hanno la ragione fatta schiaua de gli appetiti loro".¹²¹

He also tells of some classical musician whose work was held in great esteem because he fitted the music

"al soggetto delle parole con giuditio grandissimo e tutti gli affetti che in esse erano stati dal Poeta spiegati, esprimeua egli con arte maravigliosa; della qual cosa importantissima & principale dell'arte musicale non è fatto conto alcuno da pratici d'hoggi".¹²²

Since the sole aim and constant preoccupation of Galilei is to explain the effects, there need be no doubt why the text is "la cosa importantissima & principale dell'arte musicale".¹²³

VII

From this explanation of the effects a number of precepts and theories are derived, all of which have this characteristic in common: they result in the text completely dominating its setting. They are an attempt to ensure in a song three things: the vivid expression of the sense of the text; the preservation of its rhythm; its audibility.

In dealing with the first of these *desiderata* the humanists had very little to guide them in classical authors, only the frequent mention, in Plato and Aristotle, of music as a mimetic, representational art.¹²⁴ Now there are two contrasting, though not mutually exclusive, ways of making music representational. First, one can express individual words, ideas or images as they occur in the text,

¹²⁰ Huber (*op. cit.*, pp. 98, 99) gives a good summary of this chapter of the *Ist.*, but reads too much into it; Zarlino emerges as a forerunner of Wagner. He misses the important point that only speech can produce the "effetti estrinseci".

¹²¹ *Dialogo*, p. 83.

¹²² *Ibid.*, p. 79.

¹²³ A phrase of Tyard's (*Solitaire Second*, p. 132) is typical of this conception of the subordinate function of music: "l'intention de Musique semble estre, de donner tel air à la parole, que tout escoutant se sente passioné, & se laisse tirer à l'affection du Poète". Cf. the well-known passage in the preface of Caccini's *Nuove Musiche* (repr. in Solerti, *Origini*, p. 56): "questi intendissimi gentiluomini della Camerata m'hanno . . . con chiarissime ragioni conuito a non pregiare quella sorte de musica, che non lasciando bene intendersi le parole, guasta il concetto et il verso . . . ma ad attenermi a quella maniera cotanto lodata da Platone et altri filosofi, che affermarono la musica altro non essere che la favella & il ritmo & il suono per ultimo, e non per il contrario . . . a volere che ella possa penetrare nell'altrui intelletto e fare quei mirabili effetti. . . ."

¹²⁴ e.g. passages quoted above, Vol. II, No. I, p. 12.

either literally, with bird-calls, thunderclaps and so forth, or metaphorically, by setting, for example, the word "sweet" with a tierce de Picardie, or the word "ascend" with an upward passage.¹²⁵ Secondly, one can write music that is as near as possible to emotional speech, and demand that the executant shall actually imitate what ethea and passions are in the text, and with gesture, facial expression, and tone of voice give a series of histrionic representations.¹²⁶

The general tendency of humanist opinion was in favour of the latter kind of expressiveness, and, with some exceptions, contemptuous of the former, especially of literal imitation. Doni, for instance, condemns the practice of giving the soprano very high notes when the word "heaven" occurs as "un modo d'imitare molto goffo, e troppo affettato"; "l'errore", he says, "consiste in questo, che in vece di esprimere, o imitare tutto il concetto, dandoli convenevole melodia, si mettono ad esprimere le parole separate".¹²⁷

Galilei is more detailed, and much more sarcastic in his condemnation. He gives the following examples¹²⁸ of what he considers to be mistaken and quite unsuccessful efforts to produce representational music.

The setting of this line of Petrarch "Aspro core & seluaggio, & cruda voglia" with "molte settime, quarte, seconde & seste maggiori", thus producing "un suono rozzo, aspro, & poco grato". Setting such words as "fuggire o volare" "con velocità tale & con si poco gratia, quanti basti ad alcuno immaginarsi". With the words "sparire, venir meno, morire, o veramente spento", "hanno fatto in un'istante tacere le parti con violenza tale, che in vece d'indurre alcuno di quelli affetti, hanno mosso gli uditori a riso, & altra volta a sdegno". Setting this line of Petrarch "Et col bue zoppo andra cacciando Laura" "sotto le note a scosse, a onde, & singhiozzo". Imitating realistically the sound of drums or trumpets when such instruments are mentioned in the text or imitating the sound of crying, groaning and laughing. "& altra volta che un verso hauerà detto così Nell'inferno discese in grembo a Pluto, haueranno per ciò fatto discendere talmente alcuna delle parti della cantilena,

¹²⁵ At first sight this would appear to be an example of literal imitation; in fact it seems impossible to discover any necessary connexion between the concept of distance from the earth's surface and that of pitch, but the frequency of metaphors connecting them in modern languages has produced an apparent connexion. This is born out by the fact that the Greeks used quite a different metaphor: *βαρυς* and *εἶς*.

¹²⁶ Neither way is of course employable with every sort of text, but we are dealing with theories which postulate the virtual identification of poet with musician.

¹²⁷ *Lyra Barberina*, II, 73.

¹²⁸ *Dialogo*, pp. 88, 89.

che il cantare di essa ha piuttosto rappresentato all'udito in quel mentre, uno che lamentandosi voglia impauire i fanciulli e spauentargli, che uno il quale cantando ragioni". Finally, the worst of all, using minims and crotchets to represent blackness and whiteness.¹²⁹

After several pages of such invective Galilei gives his own version of imitation in music, which is the second of the two mentioned above. The composer's part is merely to choose the suitable mode and metre, and to use the right intervals for the mood to be expressed,¹³⁰ all of which, with Galilei's rules to guide him, could be done almost mechanically. Some idea of what he was to aim at can be gained from the fact that Galilei always speaks of the simpler kinds of plainsong with approval; when talking of the modes and of ancient music in general he gives "canti fermi & piani Ecclesiastici" as models of what is desirable.¹³¹ Mei also has a great fondness for plainsong "come noi sentiamo hoggi in Chiesa il salmeggiare nel dire l'ufizio diuino",¹³² and Glarean believes that settings of Latin verse should be like "sacri Hymni ac Psalmi".¹³³ The business of making the music representational is left almost entirely to the executant, who is to give a vivid and dramatic impersonation of someone influenced by the passion or ethos with which it is desired to affect the listener. For example, Timotheus, according to Galilei, when arousing Alexander to a warlike frame of mind, did not only use the appropriate mode and metre, but also gave a lifelike imitation of a soldier eager for the delights of war. Galilei even advises his readers to go to the theatre and observe the exact manners of speech of one gentleman talking to another, of a gentleman talking to a servant, of a supplicant, of "l'astuta meretrice", "la fanciulla",

¹²⁹ v. Alfred Einstein, *Augenmusik im Madrigal*, *Zeitschrift der I.M.G.*, 1912-13, p. 8. Innumerable examples of the kind of expressiveness which Galilei condemned could be given; v. e.g. Jannequin's *La Guerre* and *La Chasse*, repr. Expert, *Maitres Musiciens*, Livr. 7; Di Lasso, *Werke*, Breitkopf und Härtel, Bd. XII, pp. xxxviii-ix; Cerone, *El Melopeo*, XXII, v.

¹³⁰ Melodic intervals, not chords. In nearly all these writers—Zarlino, Galilei, Artusi, Mersenne—one finds a series of such statements as this: "La quinta nell' ascendere è mesta . . . e nel discendere è lieta: & per il contrario la quarta è tale nel salire, & d'altra qualità nel discendere" (Galilei, *Dialogo*, p. 76). These are always quite unqualified, and no proof, empirical or theoretical, is given; they have no real connexion with humanism, except perhaps that they add force to the 'cancelling out' argument (v. *infra* section XI). Zarlino is more sensible than most; he is chiefly interested in the affective qualities of chords, and of melodic intervals remarks only that chromaticism produces "alquanto del languido" (*Ist.* IV, xxxii, cf. Zenck, *o.c.*, p. 556).

¹³¹ *Dialogo*, p. 81.

¹³² *Discorso sopra la Musica Antica e Moderna*, di M. Givalmo Mei, *Cittadino ed Accademico Fiorentino*, Venetia, 1602, No pagination.

¹³³ *Dodecachordon*, II, xxxix.

"l'infuriato", and so forth. In all these he should note exactly "con qual voce circa l'acutezza & grauità, con che quantità di suono, con qual sorte d'accenti & di gesti, come profferite [le parole] quanto alla velocità & tardità del moto" the actor speaks. Musicians having gone through this training "potranno pigliar norma di quello che convenga per l'espressione di qual si voglia concetto che venire gli potesse tra mano".¹³⁴ It should be remembered that he is not talking specially of dramatic music, but merely of setting a poem.

Mersenne also stresses the importance of the executant's part. The sixth of those things "quae restituenda sunt, ut perfecte musica vires suas exerat" is that:

"canentes, vel pulsantes aliquo gestu, vel motu corporis, siue capitis, siue digitorum, & manum siue pedum uti debent, quibus ad viuum exprimant, quae canuntur, ut sic ipsa voce, verbis, cantu, & motu rem ipsum propemodum oculis subjiciant, quandoquidem musica debet esse quaedam veluti rhetorica, atque poesis sonora, & harmonica; ideoque personam illam, quoad fieri poterit, musici etiam ipso habitu referre debent, quae apta iudicatur, ut id suadeatur, quod cantilena complexa fuerit. . . ."¹³⁵

He devotes a whole chapter¹³⁶ to gesture in singing: "De gestibus, atque motu corporis, quos in canendo Musici seruare debent, ut harmonicae vis perfectum quid edat". In this the only classical authority he gives, apart from references to choric dancing, is a passage from Meletius,¹³⁷ which is interesting in that it proves that the humanists meant this dramatic style of execution to be used not only for monody, but also for choral singing. There was, however, plenty of evidence available of imitative gesture in Greek music; Athenaeus' descriptions of the *nomoi* alone would have been enough.¹³⁸ Mersenne does indeed refer to mimetic dancing, but, being somewhat prudish, he is frightened lest he should seem to be encouraging the revival of anything like the Bacchic dances, and so sheers off the subject.¹³⁹ He does, nevertheless, emphatically advise the use of bodily motions in singing, but with this caution:

¹³⁴ *Dialogo*, p. 89.

¹³⁵ *Qu. in Gen.* 57, iii.

¹³⁶ *Ibid.* 57, x.

¹³⁷ "'Musicus', inquit, 'dum cantu utitur, manus gesticulationem ad vocis sonum accommodat, & vicissim quae manu figurat, eadem vocalibus instrumentis emodulando perspicua reddit. Sed & in choris psallentes, & χοροῦ διδασκαλοι, nisi manuum gesticulationes psalmodum tono accommodent, quae comitari psallentes ipsos videantur, de se ridendum spectaculum praebent'."

¹³⁸ Zarlino refers to these (*Ist.* II, v.); they occur in the first book of the *Deipnosophists* (cap. viii & xvi).

¹³⁹ This was probably why most humanists fail to discuss Greek dancing in detail. Zarlino (*Sopplimenti*, VIII, ii) writes in a shocked way of dances "con molte cose souerchie & mouimenti men che honesti"; and Cerone echoes him (*El Melopeo*, I, iii): "danças . . . con unos mouimientos menos que honestos; cantando palabras y materias indignas de un animo virtuoso y noble."

"haec autem in motibus moderatio esse debet, ut totus cantus sit plenus dignitatis, & animi liberalis index . . . nec enim eum [the musician] histrionem esse velim".¹⁴⁰

He also demands a very expressive, not to say emotional, use of the voice:

"rebus ipsis pronuntiatio conformanda est, ut in laetis rebus vox quodammodo laeta fluat, in certamine erigi totis viribus, & velut omnibus neruis intendi debet; atrox sit in ira, & aspera, ac densa & respiratione crebra; in invidia facienda lentior, in blandiendo, fatendo, satisfaciendo, atque rogando lenis, levis & summissa; in suadendo, monendo, pollicitando, & in consolando grauis, in metu & verecundia contracta, in adhortationibus fortis, in miseratione flexibilis, & flebilis, & consulto veluti obscurior; quae licet Fabius in oratione desideret, ausim ego in musico requirere, ut cantus perfectissime commoueat, & finem suum assequatur."¹⁴¹

In all this Mersenne's opinions are a slightly more moderate version of Galilei's and Doni's, but, unlike them, he does not condemn even the literal imitation of single words, since he tells his readers which modes "tubam belle repraesentant".¹⁴²

Zarlino, Vicentino,¹⁴³ and Cerone¹⁴⁴ also approve of the musical underlining of single words or ideas in the text, and give detailed advice on this point. Zarlino's instructions are a good example:

"Et debbe auertire di accompagnare quanto potra in tal maniera ogni parola, che doue ella dinoti asprezza, durezza, crudeltà, amaritudine, & altre cose simili, l'Harmonia sia simile a lei; cioè alquanto dura & aspra; di maniera pero che non offendi. Simigliamente quando alcuna delle parole dimostra pianto, dolore, cordoglio, sospiri, lagrime, & altre cose simili; che l'Harmonia sia piena di mestitia. Il che fara ottimamente, volendo esprimere li primi effetti, quando usara di porre le parti della cantilena, che procedino per alcuni mouimenti senza il Semituono; come sono quelli del Tuono, et quelli del Ditono; facendo udire la Sesta, ouero la Terzadecima maggiori, che per loro natura sono alquanto aspre sopra la chorda piu graue del concento; accompagnandole anco con la sincopa di Quarta, o con quella della Undecima sopra tal parte, con mouimenti alquanto tardi, tra i quali si potra usare etiandio la sincopa della Settima. Ma quando vorra esprimere li secondi effetti, allora usara . . . li mouimenti, che procedino per il Semituono & per quelli del Semiditono, & altri simili; usando spesso le Seste, ouero le Terzadecime minori sopra la chorda piu

¹⁴⁰ *Qu. in Gen.* 57, x.

¹⁴¹ *Ibid.* 57, iv. Fabius = Quintilian.

¹⁴² *v. supra*, note 105, Hypodorian Mode.

¹⁴³ E.g. Vicentino (*L'Antica Musica*, IV, xxix) "... se le parole parleranno . . . di star fermo, non si correrà: e quando dimostreranno di andare insieme, si farà che tutte le parti si conguigneranno con una breue . . ."; but he also advocated a very expressive manner of execution (*v. L'Ant. Mus.* IV, xxxii).

¹⁴⁴ Cerone (*El Melopeo*, XXII, v.), in a chapter entitled "De como el imitar con el canto el sentido de la letra, adorna muy mucho La Composicion," gives a large collection of examples, in which even the most puerile types of "literal" imitation are included.

grauè della cantilena, che sono per natura loro dolci & soauì; massimamente quando sono accompagnate con i debiti modi, & con discrettione & giudicio."¹⁴⁵

In the *Istitutioni* Zarlino does not discuss the part to be played by the executant in making a setting vividly expressive of its text. But in the *Sopplimenti*, in which no opportunity of contradicting Galilei is lost,¹⁴⁶ he spends a whole chapter¹⁴⁷ ridiculing the proposal that musicians should go to the theatre and learn from the actors—"i zanni". However, as in other matters,¹⁴⁸ his ideas on this subject are fundamentally very similar to Galilei's. His feeble sarcasm is due only to personal animosity and a reasonable dislike of Galilei's very violent mode of expressing himself, not to any real difference of opinion. He ends by conceding that the executant should, within reasonable limits, make use of gesture and facial expression.¹⁴⁹

The more extreme humanists, then, were in favour of histrionic execution and of music which, as a whole, in its style, mode and rhythm, was suitable to the text. The less narrow-minded admitted also the musical underlining of single words or images and even "literal" imitation. All, without exception, insisted that a setting must be expressive of its text in the fullest and most vivid manner possible. Even writers, who were not humanists and had no desire to revive ancient music and its effects, upheld this principle, as, for example Coclicus, who in his list of those things "quae in componista requiruntur" gives as the sixth:

"ut bene ruminet textum, qualem tonum, aut Harmoniam exigit, eundemque textum ornatè suo loco applicet, quia sunt plus quam ceci palpantes in tenebris, qui verbis consolatorijs, & gaudijs plenè addunt tristes numeros, an uicissim moestis uerbis laetas melodias applicant."¹⁵⁰

As one would expect, the composers of *musique mesurée* and the Florentine camerata tended to aim at the expressiveness advocated by Galilei, Mersenne and Doni. In Mauduit's and Le Jeune's chansons mesurées, in Caccini's songs, in the operas of Peri and Cavalieri, there is an almost complete lack of the imitative, expressive underlinings of the text, which are such a striking feature

¹⁴⁵ This illustrates well the subtle but important difference between the emotions associated with major or minor harmony in the sixteenth century and nowadays; and shows how cautious one should be in assessing the expressive purposes of harmony of this period.

¹⁴⁶ Cf. *supra* note 84. He refers to Galilei as "il mio Discepolo" or in the third person plural, never by name.

¹⁴⁷ *Sopplimenti*, VIII, xi.

¹⁴⁸ Cf. *supra*, Vol. II, No. I, pp. 5, 6.

¹⁴⁹ *Sopplimenti*, VIII, xi, p. 319.

¹⁵⁰ *Compendium Musices Descriptum ab Adriano Petit Coclico, Norimbergae, 1552, Secunda Pars*. No pagination.

of the ordinary good sixteenth century song. These composers depended on the general character of the music and on a dramatic, emotional manner of execution to express the ethos of the text, and probably felt some of Galilei's contempt for more puerile forms of expressiveness.

Composers less closely connected with a humanist movement, such as, for example, di Lasso or, later, Monteverdi, were equally desirous of making their music expressive of its text, and far more successful in doing so; but they certainly did not scorn musically to underline single words and images. This does not necessarily exclude the possibility of humanist influence; Zarlino and Mersenne, as we have seen, were not opposed to this kind of expressiveness. But it is no more than a possibility, since writers¹⁵¹ and composers,¹⁵² who have no apparent interest in ancient music or the effects, also advocate and practise this way of illustrating a text in its setting.

VIII

We now come to the second of the *desiderata* connected with the principle of subjecting music to text:¹⁵³ the preservation of the rhythm of the text in its setting.

Quite apart from anything to do with the effects, this would have been part of any musical humanist's beliefs, since his classical authorities, with however some important exceptions, unmistakably implied that musical and poetic rhythm were one and the same thing. Before discussing these authorities and the way in which this identification was effected, it will be best to show how it was connected with the effects.

First, it has the obvious advantage of not distorting the natural accent, stress and quantity of the text, or at least far less than if the verse were made to fit a purely musical rhythm. In consequence the text is much more easily intelligible to the listener, and this is essential if he is to be influenced by the "parte piu nobile importante & principale della musica, che sono i concetti dell'animo espressi col mezzo delle parole".¹⁵⁴ Mersenne, in giving his list of those things "quae restituenda sunt, ut perfecte musica vires suas exerat", starts off:

"Primum autem, quod fieri debet, ad ipsas dictiones attinet, quae, dum canuntur, optime pronuntiari debent, ita ut ab audientibus, quos mouere cupis, distincte audiantur.

¹⁵¹ v. *supra*, note 150.

¹⁵² e.g. the English madrigalists.

¹⁵³ v. *supra*, section VII.

¹⁵⁴ Galilei, *Dialogo*, p. 83.

Secundum, ut non solum distincte audiant, sed praeterea verborum sensum probe intelligant".¹⁵⁵

Later he even devotes a whole chapter to proving "Quod audientes Cantilenam, et verba distinguentes, eam insuper intelligere debeant, ut vim integram Musica exercere possit".¹⁵⁶

Secondly, this identification was desirable because it was known on classical authority that different rhythms had different *ethea*. Now, whatever a humanist's views might be on the identification of poetic and musical rhythm, he could find few references to rhythm in classical literature except in terms of metres and metrical feet. In order, therefore, to preserve the full force of this factor in the production of the effects, it was necessary to reproduce as exactly as possible the metre of the text in the setting. Considering how important this factor was supposed to be, even more important than that of tune,¹⁵⁷ the humanists are remarkably reticent on the subject of the *ethea* of metres. Mersenne discusses it at some length, but gives very little information:

"... on doit choisir l'espèce de mouuement, & des temps necessaires pour executer l'effet que l'on pretend: & puis que le mouuement egal est propre pour les esprits qui ayment la tranquillité & la paix, & qui sont amis du repos et de la solitude, si l'on veut induire à cette affection, ou si on la veut entretenir, il faut user du mode Dorien des anciens, & de Hesycastique, avec le mouuement spondaïque, qui admet tous les pieds dont le baisser est egal au leuer, ... mais lorsqu'on veut faire changer cette affection pour entrer dans une autre passion plus turbulente, il faut user du mode Phrygien & d'un mouuement double, & des pieds, dont le baisser ou thesis est double du leuer, ou de l'arsis, ou au contraire, & particulièrement du mouuement iambique, dont les poëtes se seruent dans leurs tragedies ... certes il est difficile de treuuer la raison de ces differents effets des pieds metriques, ou des mouuemens differents, & de determiner precisément à quoy chaque pied ou vers est propre, attendu particulièrement que tous les Poëtes usent indifferemment de toutes sortes de vers pour représenter, ou pour exciter toutes sortes de passions & d'affections, encore qu'ils essayent de mettre plusieurs syllables briefues de suite pour exprimer les choses vistes & legeres. . .".¹⁵⁸

The last part of this passage explains the silence of the other humanists. The *ethea* of metres were far less easy to systematize

¹⁵⁵ *Qu. in Gen.* 57, iii.

¹⁵⁶ *Ibid.*, 57, v.

¹⁵⁷ The saying "numerus marem esse, melos foeminam" was frequently quoted, e.g. apud Salinas (*De Musica libri septem, Salamanticas*, 1577, V, ii) and Doni (*Lyra Barberina*, II, 98). Cf. Mersenne (*Qu. in Gen.* 57, xvii) "... a rhythmo enim musicae vis magna ex parte profuit, cum sit harmoniae forma, vis, & anima; hinc fit; ut imperfectior concentus perfectio rhythmo coniunctus vim maiorem habeat, quam perfecta harmonia rhythmo imperfectiore formata".

¹⁵⁸ *Harm. Univ.* VI, xxvi.

than those of the modes. In dealing with the latter they had only to consider the comparatively few remarks of classical writers on music; with the former they had also to take into account the practice of all the Latin and Greek poets.¹⁵⁹

The majority of humanists who maintained that in classical times musical and poetic rhythm were identical did not trouble to give any classical authorities for this statement. This is quite understandable. Every classical writer who mentions musical rhythm does so in terms of metrical feet and "times". The impression gained from reading such writers as Terentianus Maurus, Marius Victorinus, Hephaestion, or St. Augustine¹⁶⁰ is undoubtedly that poetic rhythm includes musical rhythm, though the converse would not be true, since they state that metres which cannot be beaten equally, such as the iambic trimeter of the dramatists, are unfit for music. This identification of musical and poetic rhythm was therefore considered by the humanists to be a self-evident truth. With the exception of Salinas and Mersenne, they ignore the few fragments of evidence which cast some doubt on it, and express their belief in it only in a negative manner, by criticising the barbarisms of the "moderni contrapuntisti". Invective against the latter was indeed, except with the amiable Mersenne, their chief way of showing their admiration for ancient music. Even Zarlino, who had such a keen appreciation of the music of his time, cannot resist a diatribe against the way in which his contemporaries sometimes set their text:

"Chi potrebbe mai raccontare il male ordine & la mala gratia, che tengono & hanno tenuto molti Prattici, & quanta confusione hanno fatto nell'accomodar le Figure cantabili alle parole della Oratione proposta? certamente ciò si potrebbe fare; ma con difficoltà. Però quando io mi penso che una Scienza, la quale ha dato leggi & buoni ordini all'altre Scienze, sia alle volte in alcune cose tanto confusa, che a pena si può tollerare; io non posso fare, che non mi dolga. E veramente un stupore udire & vedere alcune cantilene, le quali oltra che in esse si odono nel proferire delle parole gli Periodi confusi, le Clausule imperfette . . . si troua anco in esse le Figure cantabili accomodate in tal maniera alle parole, che'l Cantore non si sa risolvere, ne ritrouar modo commodò, da poterle proferire. Hora vede sotto due sillabe contenersi molte figure, & hora sotto due figure molte sillabe. Ode hora una parte, che cantando in alcun luogo fara l'Apostrofe, o collisione nelle lettere uocali, secondo che ricercano le Parole; & uolendo lui fare l'istesso cantando la sua parte, gli viene a mancare il bello & lo elegante modo di cantare, col porre una figura, che porta seco il tempo

¹⁵⁹ The difficulty and complexity of this task can be seen by reading Abert, *Ethos*, Kap. III.

¹⁶⁰ These are some of the most frequently cited authorities on classical metre.

lungo sotto una sillaba breue; & cosi per il contrario. La onde tallora ode proferire nell' altre parti quella sillaba lunga, che nella sua necessariamente gli ò dibisogno proferirla Breue; di maniera che sentendo tanta diuersità, non sa che si fare: ma resta in tutto attonito & confuso".¹⁶¹

But Zarlino, although he believed that musical and poetic rhythm were the same in classical times,¹⁶² did not advocate a revival of this state of affairs. He merely criticised excessively clumsy and careless settings. Galilei's invective is more sweeping and fundamental. He clearly implies that the "effetti" will not be forthcoming if the metre of the verse is not perceptible when it is sung:

"Non voglio tacere un'altra scaccenteria de nostri moderni pratici contrapuntisti; i quali mettendo in musica com'essi dicono, qual si voglia sorte di versi, ò sciolti ò legati che siano dalla rima; gli cantano talmente sotto le note loro, che non si discernono dalla prosa, mediante la qual cosa, uengono priui della virtù loro naturale, & consequentemente a perdere la forza d'operare nell'uditore quelli effetti, che per lor propria natura operebbono quando semplicemente fussero letti & proferiti secondo che conuiene alla quantità loro, & del Poema".¹⁶³

His only positive utterance on this subject is short and very dogmatic. Bardi has just shown to Strozzi¹⁶⁴ the three hymns from Alypius,¹⁶⁵ giving their original notation; Strozzi asks if there were any signs to denote time values, and Bardi replies:

"Il valore delle Note, & cifere loro, lo manifestaua null'altra cosa, che la diuersità de piedi lunghi, & breui del verso sopra il quale erano accomodate, & quelli che dicono altramente di gran lungo s'ingannano. Strozzi: Di maniera che gli antichi musici non haueano se non due sorte di note e tempo, cioè lungo, & breue".¹⁶⁶

Tyard also uses this evidence. Having given Pasiphee¹⁶⁷ an example of Greek notation,¹⁶⁸ learnt from a mysterious "vieil liure escrit en main" and from Boethius, he is asked:

". . . à quoy cognoistray-ie quelle longueur de temps chacune syllabe merite? icy (respondy-ie) est nostre langue moins parfaite que la Grecque ou la Latine: ausquelles ce scrupule seroit osté par la longueur & briefueté des syllabes obseruees des Orateurs & Poëtes. . .".¹⁶⁹

¹⁶¹ *Ist.* IV, xxxiii.

¹⁶² This can be seen from *Ist.*, III, xlix, in which he shows how to set various metrical feet to music, always setting a long with a semibreve and a short with a minim. Cf. *infra* note 177.

¹⁶³ *Dialogo*, p. 90.

¹⁶⁴ Characters in the Dialogue and actual members of the Florentine camerata.

¹⁶⁵ v. *supra* note 7.

¹⁶⁶ *Dialogo*, p. 99.

¹⁶⁷ Also a character in a dialogue.

¹⁶⁸ The example is of a modern song, though the notation is Greek.

¹⁶⁹ *Solitaire Second*, p. 27.

This argument would have been a strong one if it were true that the Greeks had no rhythmical notation. But they had, and moreover this notation had been discovered and published by Gafori in 1496.¹⁷⁰ The source was presumably Bellermann's *Anonymous*,¹⁷¹ which Gafori must have read in manuscript. But, in justification of Galilei and Tyard, it must be said that no humanist after Gafori and prior to Cerone¹⁷² appears to have any knowledge of these rhythmical signs. One can only suppose that, because Gafori does not give any source, later writers did not believe him.

Thus, either from incredulity or ignorance, writers subsequent to Gafori had only one source of knowledge about Greek notation: Boethius. This writer makes no mention of rhythmical signs. This should have been obvious, one would have thought, to the most casual reader. Artusi and Zarlino, however, though both erudite scholars, managed to discover in Boethius a rhythmical as well as a pitch notation. It must have been to Zarlino that Galilei referred, saying, in this case with justification, that such humanists "di gran lungo s'ingannano". Artusi writes:

"Boetio descriue nel Capitolo Terzo del Libro Quarto alcune cifre che gli Antichi poneuano sopra le sillabe delli loro versi . . . queste da loro erano radoppiate, & poste, alcune di sopra, & altre di sotto: quelle di sopra significauano le note, o caratteri; & quelle di sotto erano applicate alla breuità o longhezza di tempo".¹⁷³

There is no doubt about what he means and also no doubt that, neither in the chapter referred to, nor elsewhere in Boethius, are there any signs "applicate alla breuità o longhezza di tempo". The error arose thus. Boethius does give two notations, one vocal and one instrumental. Just before the list of symbols he writes: "Erunt igitur priores ac superiores notulae dictionis, id est, verborum, secundae vero atque inferiores percussionis".¹⁷⁴ This sentence, by itself, is ambiguous, and Artusi would not have been wrong in giving the word "percussio" the meaning of "time", if Boethius did not afterwards give both sets of symbols the same set of meanings, namely the different strings of the lyre.¹⁷⁵ Artusi does not try to explain this difficulty, nor does he say anything elsewhere

¹⁷⁰ *Practica Musice Franchini Gafori Laudensis*, Mediolani, 1496, II, ii.

¹⁷¹ Ἀνωνυμὸν Συγγραμμά περὶ μουσικῆς, editio princeps by Bellermann, in *Anonymi Scriptio de Musica*, etc., Berlin, 1841.

¹⁷² *El Melopeo* (1613), II, lxiii; the only source he gives is Gafori.

¹⁷³ *L'Artusi, ovvero delle imperfettioni della moderna Musica, ragionamenti due*, Venezia, 1600, fo. 14.

¹⁷⁴ *De Musica Libri V*, IV, iii. In the list he gives first the vocal sign, then the instrumental, and then the former on top of the latter.

¹⁷⁵ i.e. different pitches.

about Greek musical rhythm. Hence it is impossible to tell what conclusions he drew from studying this non-existent notation. Zarlino also attempts no explanation, but, unlike Artusi, he does elsewhere discuss Greek musical rhythm,¹⁷⁶ and believes it to have been the same as verse rhythm (*i.e.* a long equals two shorts). This rhythmic notation, therefore, seemed to him to be quite superfluous, which makes his mistake all the odder. He mentions this apparent superfluity, but wisely says no more on the subject.¹⁷⁷

Galilei and Tyard, then, and probably many other writers who took it for granted, believed that in antiquity musical rhythm was identical with speech or verse rhythm. Moreover, they must also have believed, as can be seen from the passages just quoted, that a syllable could only have one of two quantities, of which the long was exactly double the short. Otherwise rhythmical signs would have been necessary to show in what proportion they stood to one another. For this — = — principle there was such an abundance of evidence¹⁷⁸ that one can understand the humanists not troubling to quote it. As Quintilian said, "longam syllabam esse duorum temporum, breuem unius, etiam pueri sciunt".¹⁷⁹

There was, however, also evidence which contradicted both these assumptions, and three humanists, Mersenne, Bergier¹⁸⁰ and Salinas, knew of it and discussed it. Mersenne refers¹⁸¹ to a passage in Dionysius of Halicarnassus,¹⁸² in which it is emphatically stated not only that the two rhythms had separate existences, but even that musicians, in setting a poem, frequently changed longs into shorts and vice versâ. This appears to prove, and Mersenne used it to prove, that Greek musicians, far from reproducing exactly the normal rhythm of spoken verse, did not even attempt to preserve

¹⁷⁶ *v. supra* note 162.

¹⁷⁷ "... le prime [cifere] dimostrarano le Chorde, & le seconde il Tempo lungo o breue; ancorache tal breuità o lunghezza poteuano apprendere dalla sillaba posta nel Verso, la quale era lunga o breue." (*Ist.*, IV, viii). By 1588 Zarlino had realised that the second set of signs was instrumental (*v. Sopplimenti*, VIII, ii, p. 282).

¹⁷⁸ Hephaestion, Marius Victorinus and St. Augustine all assume that — = — is an axiom.

¹⁷⁹ *Inst. Orat.* IX, iv.

¹⁸⁰ Bergier cites exactly the same authorities as Salinas.

¹⁸¹ *Harm. Univ.*, II, xxvi, and VI, xxvi.

¹⁸² "το δ' αὐτὸ γίνεται καὶ περὶ τοὺς ῥυθμούς. [He has just demonstrated that the musical accent of ordinary speech was not observed by composers.] ἡ μὲν γὰρ περὶ λέξεσιν οὐδενὸς οὔτε ῥήματος βιάζεται τοὺς χρόνους οὔτε μετατίθῃσιν, ἀλλ' ὅσας παρείληφεν τῇ φύσει τὰς συλλαβὰς τὰς τε μακρὰς καὶ τὰς βραχεῖας, τοιαύτας φυλάττει ἡ δὲ μουσικὴ τε καὶ ῥυθμικὴ μεταβάλλουσιν αὐτὰς μειοῦσαι καὶ παραΐξουσαι, ὥστε πολλάκις εἰς τάναντία μεταχωρεῖν· οὐ γὰρ ταῖς συλλαβαῖς ἀπευθύνουσι τοὺς χρόνους, ἀλλὰ τοῖς χρόνοις τὰς συλλαβὰς." (*De Compositione Verborum*, IX.)

the metre of their text, that is, the pattern of longs and shorts, which would still have been perceptible if they had only made the longs longer and the shorts shorter. However, Mersenne in his earlier writings on music¹⁸³ either ignored this evidence or did not yet know of it, and no other humanist mentions it.

Salinas, in dealing with this question, cites Marius Victorinus and Quintilian:

"Inter metricos", inquit Marius Victorinus, "& musicos, propter spatia temporum, quae syllabis comprehenduntur, non parua dissentio est; nam musici non omnes inter se longas aut breues asserunt pari mensura consistere; siquidem & breui breuiorem, aut longa longiorem dicunt posse syllabam fieri. Metrici autem, prout cuiusque syllabae longitudo ac breuitas fuerit, ita temporum spatia definiri, neque breui breuiorem, aut longa longiorem, quam natura in syllabarum enuntiatione protulit, posse aliquam reperiri. Ad haec musici, qui temporum arbitrio syllabas committunt in rhythmicis modulationibus, aut lyricis cantionibus per circuitum longius extantae pronuntiationis, tam longis longiores, quam rursus per correptionem breuiiores breuius proferunt". Quibus verbis satis aperte Victorinus ostendit, etiam tunc a musicis sui temporis syllabarum negligi quantitatem."¹⁸⁴

and later:

"Dicimus etiam sonum in modulatione augeri temporibus, ac minui pro cantici ratione posse, quod Quintilianus ipse libro nono fatetur. Nam verba, inquit, nec augeri, nec minui, nec sicut modulatione produci, aut corripri possunt. Ex quibus datur intelligi, semper eodem modo musicos in sonis augendis ac minuendis, canticorum potius rationem, quam syllabarum quantitatis habuisse, & modulis, ut Boetius ait, non verbis inseruire voluisse: neque unquam legibus Poetarum astrictos fuisse; quinimo poeticam a musica, tanquam a parente, concinnandi verba normam accepisse."¹⁸⁵

These passages can be reconciled with the principle of reproducing the metre of the text in its setting. They merely give the composer some authority for departing from the strict — = ∪ ∪ principle, but do not necessarily imply, like Dionysius, that he may ignore the metrical pattern of longs and shorts.

The complete disregard of the metre of the text, implied by Dionysius, was in contradiction with the general, universally admitted principle that music should be subjected to text; it could not be made to fit into any humanist theory of music. This was not the case with Salinas' suggestion. The principle of preserving in a

¹⁸³ In the *Qu. in Gen.* (1623).

¹⁸⁴ Salinas, *De Musica*, p. 239. Marius Victorinus, *De Orthographia et de Metrica Ratione*, I, viii.

¹⁸⁵ Salinas, *De Musica*, p. 246. Quintilian, possibly *Inst. Orat.* IX, iv, 94, or perhaps *ibid.* IX, iv, 51. I cannot find the passage referred to in Boethius.

setting the pattern of the metre, whilst varying the proportion of long to short, was a possible alternative to the Galilei-Tyard principle, according to which a long must always equal two shorts. As Mersenne says, composers "ne sont pas obligez de faire toutes les syllables longues d'une mesme longueur, car ils peuvent donner le temps d'une crochue aux syllables longues, pourueu que dans une mesme mesure ou diction, ils usent des notes d'un moindre temps sur les syllables briefues".¹⁸⁶

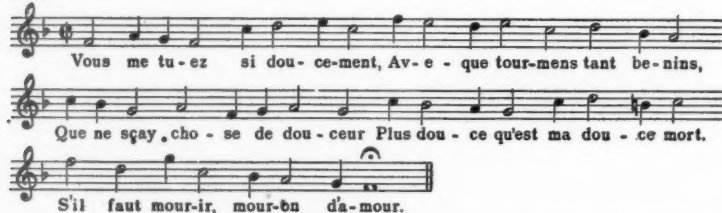
It was, therefore, inevitable that any practical musical movement, based on humanist theories, should enforce the principle of preserving the metre of a poem in its setting, but it was not inevitable, either that the composers of such a movement should exactly follow the rhythm of spoken verse, or that they should always obey the — = ◡ ◡ law.

In the case of verse in classical, quantitative metres, a humanist composer, if he agreed with Galilei and Tyard, would set this metrical scheme:



in this way:

(187)



¹⁸⁶ *Harm. Univ.*, VI, xviii. Cf. Mersenne, *Qu. in Gen.*, 57, vi: "... velim obserues Musicam poeticos veluti dominam habendam esse, cum eam regat, & pro libito huic, aut illi rei accomodet: hinc sit, ut syllabam alicuius pedis, quae tantum modo brevis est, breuiorem, & breuissimam faciat, quando indicat id esse necessarium, ut melius ad hunc aut illum affectum animum hominis, uel etiam belluae flectat." In Dionysius there is also evidence that even in spoken verse there were exceptions to the — = ◡ ◡ law; e.g. *De comp. Verb.* XV, "ἀρκεί γὰρ ὅσον εἰν τὴν παρῶσαν ὑπόθεσιν ἡρμοττεν εἰρήσθαι, ὅτι διαλλάττει καὶ βραχεῖα συλλαβὴ βραχεῖαν καὶ μακρὰ μακρὰς καὶ οὐ τὴν αὐτὴν ἔχει δύναμιν οὐτ' ἐν λόγοις ψιλοῖς οὐτ' ἐν ποιήμασιν ἢ μέλεσιν διὰ μέτρων ἢ ρυθμῶν κατασκευαζομένοις πᾶσα βραχεῖα καὶ πᾶσα μακρὰ," and the mentions of the famous "cyclic" dactyl and anapaest (*ibid.*, XVII). These passages are not referred to by any of the humanists, but Dionysius is quite often mentioned by them.

¹⁸⁷ Mauduit, *Chansonnettes*, Ed. Expert, p. 1.

If he agreed with Salinas and Mersenne, he would set it thus:

(188)



or with any other time values he chose, provided that "dans une mesme diction" the shorts were kept shorter than the longs. Most *chansons mesurées* and most German settings of Latin verse are of the former type, but by no means all. Thibault de Courville, Fabrice Marin Caietain and di Lasso all used dotted notes, triplets and so forth in their *chansons mesurées*.¹⁸⁹ In so doing they did not show a disregard for humanist theories, but merely followed the principle which Mersenne formulated in the passage just quoted¹⁹⁰ and which, as we have seen, had quite a solid basis of classical authority.

The influence of these theories on ordinary sixteenth century music is naturally less obvious, for the text was seldom in quantitative metres. The versification of normal French and Italian verse is "syllabic",¹⁹¹ that of English, German and most ecclesiastical Latin verse is accentual. But at this period all modern verse was considered, in theory, to be syllabic.¹⁹² The humanists could not demand that composers should emphasise a metre which they believed to consist merely in a certain number of syllables.¹⁹³ All that they could advise was that the natural pronunciation of the text should not be unduly distorted. This advice was usually given

¹⁸⁸ Fabrice Marin Caietain, *Airs Mis en Musique*, Paris, 1578. The coloured notes may be transcribed either as $\text{♩} \cdot \text{♩}$ or $\text{♩} \text{♩} \text{♩}$ (v. J. Wolf, *Handbuch der Notationskunde* (one of *Kleine Handbücher der Musikgeschichte*, Bd. VIII), Leipsic, 1913-, Teil I, 394-399).

¹⁸⁹ Courville apud Fabrice *o.c.*; Fabrice, *ibid.* (none of these *chansons mesurées* have been reprinted); di Lasso, *Werke*, ed. Breitkopf und Härtel, Bd. XIV, p. 114.

¹⁹⁰ v. *supra* note 186.

¹⁹¹ i.e. each line has a fixed number of syllables, but, in theory, no fixed arrangement of stresses or of long and short syllables. In practice, modern French verse is usually considered to be accentual (v. M. Grammont, *Le Vers Français*, 41ème ed., Paris, 1937, pp. 7-13).

¹⁹² No sixteenth century writer on the metre of modern verse mentions any rhythmic principle other than that of a fixed number of syllables and that of the caesura (coupe).

¹⁹³ There was, of course, also the caesura, though writers on music never mention it. In early French lute-songs the coupe and the end of the line are often emphasised by long notes; v. Th. Gérold, *L'Art du Chant en France au XVII^e siècle*, Strasbourg, 1921, pp. 26-33.

in terms of quantity, but only because writers of this period tended to use classical terminology when dealing with modern phonetics.¹⁹⁴ They would call a syllable short when they really meant that it was unstressed. Phrases such as "si dè osseruare le pronuntie lunghe e breui" or¹⁹⁵ "maxime enim Musico uitio datur, si breuem syllabam addat longae notae"¹⁹⁶ are to be found in almost every musical treatise of this period, even in those by writers who were not humanists. These writers were not referring particularly to settings of classical verse, nor advocating anything like *musique mesurée*. They merely wished that settings of ordinary verse should follow as closely as possible the normal rhythm of speech. One can tell from humanists who discuss this question in detail that speech rhythm was to be preserved not only with regard to quantity, but also with regard to stress-accent, and even musical accent. Vicentino, in his chapter on the "Modo di pronuntiare le sillabe lunghe & breui sotto le note"¹⁹⁷ remarks that "si ritrouerà molta differenza della pronuntia nel leuare & nel battere della misura che si mutera di breue in longa & di longa in breue". This shows that he realised the importance of observing stress-accent as well as quantity when setting texts in modern languages.¹⁹⁸ As to musical accent he points out that languages of all kinds "non procedono solamente per gradi di tono e di semitoni naturali . . . ma per Diesis & semitoni, e toni, e per salti Enarmonici", and claims that his chromatic and enharmonic scales enable the composer to reproduce exactly these subtle changes of pitch.

To assess the practical influence of this aspect of humanism is extremely difficult. In settings of classical verse, such as *musique mesurée*, the influence is of course unmistakable. In settings of ordinary verse or of prose it is occasionally equally obvious. In the *stilo recitativo* the rhythm and even the pitch of emotional speech is followed very closely, and we have evidence of the close connexion between the composers of early Italian opera and the Florentine humanists, Galilei, Mei and Bardi. In this case there is both

¹⁹⁴ Consequently they did not properly distinguish stress from quantity; v. e.g. M. K. Pope, *From Latin to Modern French*, Manchester, 1934, p. 211.

¹⁹⁵ Vicentino, *L'Antica Musica*, IV, xxix.

¹⁹⁶ Coclicus, *Compendium*, II Pars, *Sextum quod in componista requiritur*.

¹⁹⁷ Vicentino, *ibid.*, IV, xxix.

¹⁹⁸ It also proves that as early as the mid sixteenth century there was a difference of accent or stress between the up and down beat. This fact is passionately denied by many modern musicologists (e.g. Georg Schünemann, *Geschichte des Dirigierens* (*Kleine Handbücher der Musikgeschichte*, Bd. X), Leipsic, 1913, Kap. III; K. G. Fellerer, *Die Deklamationsrhythmik in der vokalen Polyphonie des 16ten Jhts.*, Düsseldorf, 1928).

internal and external evidence, but with only the former the influence of humanism is at most only probable. Di Lasso, for example, was justly renowned for his "right placing of the sillabelles upon the notes, and observing the accent in French and quantitie in Latine".¹⁹⁹ But the only external evidence, which connects him with humanism, is his interest in chromaticism²⁰⁰ and the fact that he wrote one *chanson mesurée*.²⁰¹ His "right placing of the sillabelles upon the notes" may well have been for purely aesthetic reasons; for writers, such as Coclicus,²⁰² Vanneo,²⁰³ Finckh²⁰⁴ and Zacconi,²⁰⁵ who show little interest in ancient music and no wish to revive it, are almost as insistent as the humanists that a setting should not distort the natural quantity and accentuation of the text.

We have the same situation as when dealing with expressiveness.²⁰⁶ The practical influence of humanism coincides with a natural aesthetic tendency; the precepts of Coclicus and Zacconi are much the same as those of Zarlino and Galilei.

IX

We have still to deal with the third and last of the *desiderata* which derive from the principle of subjecting music to text and ultimately from the desire to revive the effects:²⁰⁷ the audibility of the text.

The predominantly fugal style of most sixteenth-century music naturally tends to make the text inaudible, especially when a large number of parts are used. This tendency was violently attacked by all the humanists. Galilei says of the "contrapuntisti" that they do not

"punto curarsi che nell'istesso tempo cantando una di esse parti il principio delle parole, o in prosa o in versi che elle siano, canti un'altra non

¹⁹⁹ Jacques Gohory, Preface to Adrien Le Roy's *A briefe and plaine Instruction to set all Musicke of eight divers tunes in Tablature for the lute*, London, 1574. The original of this translation, now lost, is mentioned by Fétis as being of 1557.

²⁰⁰ v. *supra*, note 67.

²⁰¹ v. *supra*, note 189.

²⁰² v. *supra*, note 196.

²⁰³ "Animadvertendum est etiam ab optimo Compositori, Longam prolationis syllabam, Semibreui notula, ac breuem minimae constituat . . . ut notulae cum verbis una coniunctae barbaricos euitent modos". Vanneo, *Recanetum de Musica Aurea*, Romae, 1533, III, xl.

²⁰⁴ "[praising modern musicians] . . . in textu applicando diligentes curiosique sunt, ut ille notis appositè quadret . . .". Finckh, *Practica Musica*, Vitebergae, 1556, No pagination.

²⁰⁵ Zacconi is chiefly interested in the singers' part in achieving a good treatment of text, v. Zacconi, *Prattica di Musica*, Parte I, Venezia, 1592, I, lxiv, "Come e in che mode si cantino le parole sotto le figure musicali."

²⁰⁶ v. *supra*, section (VII).

²⁰⁷ v. *supra*, section (VII).

solo o il mezzo o il fine del medesimo; ma il principio o il mezzo, e talhora il fine d'un altro verso o concetto, proferendo molte volte contro à ciascun douere, oltre al replicare quatro o sei fiato l'istesso, le sillabe della medesima parole, nel cielo una, nella terra l'altra, & se piu ve ne sono, nell'abisso. & cio dicono essere ben fatto per l'imitatione de concetti, delle parole, & delle parti; strascinandone bene spesso una di esse sillabe, sotto venti & piu note diuerse, imitando talhora in quel mentre il garrire degli ucelli, & altra volta il mugolare de cani".²⁰⁸

Zarlino, when discussing why ancient music was more successful in producing effects than modern music, gives as his chief reason that the ancients sang with one voice to the lyre,

"& non con una moltitudine di parti & tanti cantori & istrumenti, nel modo che ella si usa al presente, che alle volte non si ode altro che un strepito di voci mescolati con diuersi suoni, & un cantare senza alcun giuditio & senza discrettione, con un disconcio proferir di parole; che non si ode altro che rumore: onde la musica in tal modo essercitata non puo fare in noi effetto alcuno, che sia degno di memoria".²⁰⁹

Mei remarks on the

"perturbazione, e mescolgio delle parole, e cincistiata . . . donde non penetra l'intelletto di chi ode la virtù del concetto, che in esse è espresso, si come non la raccolgono bene spesso anch'essi medesimi che le cantano, il quale pero ben compreso potrebbe da per se solo esser atto a commouere affetto in alcuni".²¹⁰

Doni, comparing the merits of monodic and contrapuntal music, says finally:

"In somma io non mi sono mai potuto indurre a credere, che la più bella, e perfetta sorte di musica sia quella de'Madrigali; poiche è troppo grande l'imperfezione, che gli arreca lo storpimento della Poesia, la confusione de'sensi, la sazieta delle ridette, e la perturbazione del Ritmo".²¹¹

The easiest way of avoiding these faults was to do away with fugal style and substitute another one. The humanists suggested three other styles, all of which, besides other advantages that are ascribed to them, have that of ensuring the audibility of the text. Mei and Galilei proposed monody; Zarlino homophony; Doni a single voice, or a sort of *faux-bourdon*, accompanied by instrumental counterpoint.

All writers of this period, except Salinas, Doni and perhaps Mersenne, believed that the music of the ancients was monodic;

²⁰⁸ *Dialogo*, p. 82.

²⁰⁹ *Ist.*, II, ix. Cerone repeats this almost word for word in *El Melopeo*, II, xvii. Zarlino is not criticizing ordinary sixteenth century polyphony, but works for a vast number of voices.

²¹⁰ *Discorso*—I, without pagination.

²¹¹ *Lyra Barberina*, II, 97. Cf. *ibid.*, p. 110, ". . . si dovrebbe riputare molto difettosa qualunque sorte di Musica, nella quale si perdesse una sole sillaba".

on what grounds we shall see later. The more revolutionary humanists, such as Galilei and Mei, who believed that ancient music had every virtue and modern music none, solved the problem of the audibility of the text by sweeping aside all harmony and counterpoint. Tyard also was strongly in favour of monody:

"Donq (me demanda le Curieux) estimez vous autant un Phonasce, de quel nom les Grecs appelloient celui qui d'une seule voix proprement & melodieusement accompagnoit la chanson, que l'autre, nommé Symphonete, qui d'une subtilité laborieuse accomode plusieurs voix ensemble, d'où l'accomplissement de la harmonie procede? Le premier (respondy-je) est à mon iugement beaucoup plus estimable: car si l'intention de Musique semble estre, de donner tel air à la parole, que tout escoutant se sente passionné, & se laisse tirer à l'affection du Poëte: celui qui scet proprement accommoder une voix seule, me semble mieux atteindre à sa fin aspirée: vu que la Musique figuree le plus souuent ne rapporte aux oreilles autre chose qu'un grand bruit, duquel vous ne sentez aucune viue efficace: Mais la simple & unique voix coulee doucement, & continuee selon le deuoir de sa Mode choisie pour le merite des vers, vous rait la part qu'elle veut. Aussi consistoit en ce seul moyen la plus rauissante energie des anciens Poëtes lyriques, qui, mariant la Musique à la Poësie (comme ils estoient nez à l'une & à l'autre) chantoient leurs vers, & rencontroient souuent l'effect de leur desir: tant la simplicité bien obseruee aux modes de chanter est douce d'une secrette & admirable puissance. De cecy nostre aage peut tesmoigner: & moy-mesme faisant essay, i'ay avec plus de peine rencontré un seul chant propre à mes vers, qu'escrit les vers, tels qu'ils sont, ny contr'assemblé trois ou quatre parties: recognoissant en ce dernier un vulgaire usage, familier à infinis chantres: mais au premier, sentant estre requise une naturelle inclination qui nous vient de Minerve, & sans laquelle toute entreprise resort inutilement".²¹²

Zarlino was, of course, more moderate. But even he believes that the most successful "effetti" will be produced by solos to a single instrument:

"Quando la Musica è recitata con giudicio, & piu si accosta all'uso de gli Antichi; cioè ad un semplice modo, cantando al suono della Lira, del Leuto, o di altri simili istrumenti alcune materie, che habbiano del Comico, ouer del Tragico, & altre cose simili con lunghe narrationi; allora si vedono li suoi effetti".²¹³

²¹² *Solitaire Second*, p. 132. Tyard, however, does not exclude the possibility of a satisfactory non-monodic style: "Non toutefois, que ie croye estre impossible d'accommoder proprement la Musique figuree aux paroles, ny que ie desespere de ce temps: mais la difficulté de nostre langue non encore mesurée en certaines longueurs ou briueitez de syllabes, & le peu d'egard que ie voy y estre pris par les Musiciens, qui tous, ou la plus part, sont sans lettres, & cognoissance de Poësie: comme aussi le plus grand des Poëtes mesprise, & si i'ose dire, ne cognoit la Musique, me fait craindre que tard, ou rarement, nous en puissions voir de bons & naturels exemples". (*Ibid.*)

²¹³ *Ist.*, II, ix. Cf. *ibid.* "Et che sia il vero, che la Musica piu diletta universalmente quando è semplice, che quando è fatta con tanto artificio & cantata con molte parti; si puo comprendere da questo, che con maggior diletatione si ode un solo cantare al suono dell'Organo, della Lira, del Leuto, o di un'altro simile istrumento; che non si ode molti."

However, he goes on to say:

"Et se pur molti cantando insieme muouono l'animo; non è dubbio, che universalmente con maggior piacere si ascoltano quelle Canzoni, le cui parole sono da i cantori insieme pronunciate, che le dotte compositioni, nelle quali si odono le parole interrotte da molte parti."

Zarlino, by this suggestion of homophony, breaks away from the imitation of ancient music. He preserves an advantage of modern music, harmony, which he believed was unknown to the Greeks. The musicians of *musique mesurée* had the same point of view. They wrote in syllabic homophony,²¹⁴ not because they thought that the Greeks did, but because they considered that harmony was an artistic advance on the monody of the ancients. They believed that their works combined the rhythmic beauties of ancient music with the harmonic beauties of modern music. It seems likely indeed that their views on this subject were strongly influenced by Zarlino. These views are exposed quite fully in the preface to Claude Le Jeune's *Le Printemps*,²¹⁵ one of the largest collections of *musique mesurée*:

"Les Antiens qui ont traité de la Musique l'ont diuisee en deux parties, Harmonique, & Rythmique: l'une consistant en lassemblage proportionné des sons graves, & aigus, l'autre des temps briefz & longs. L'Harmonique a esté si peu cogneue d'eux, qu'ils ne se sont seruis d'autres consonances que de l'octaue, la quinte, & la quarte: dont ils composoyent un certain accord sur la Lyre, au son duquel ils chantoient leurs vers. La Rythmique au contraire a esté mise par eux en telle perfection, qu'ils en ont fait des effects merueilleux: esmouuans par icelle les ames des hommes a telles passions qu'ils vouloient . . . Depuis, cette Rythmique a esté tellement negligee, qu'elle s'est perdue du tout, & l'Harmonique depuis deux cens ans si exactement recherchée qu'elle s'est rendue parfaite, faisant de beaux & grands effects, mais non telz que ceux que l'antiquité raconte. Ce qui a donné occasion de s'estonner à plusieurs, veu que les antiens ne chantoient qu'à une voix, & que nous auons la melodie de plusieurs voix ensemble: dont quelques uns ont (peut estre) descouuert la cause: mais personne ne s'est trouué pour y apporter remede, iusques à Claudin le Jeune, qui s'est le premier enhardy de retirer, ceste pauvre Rythmique du tombeau ou elle auoit esté si long temps gisante, pour l'apariier à l'Harmonique . . . Car l'Harmonique seulle avec ses agreables consonances peut bien arrester en admiration vraye les esprits plus subtils: mais la Rythmique venant à les animer, peut animer aussi, mouuoir, mener ou il luy plait par la douce violence de ses mouuemens réglés, toute ame pour rude & grossiere qu'elle soit."

²¹⁴ i.e. Every syllable of the text must be sung simultaneously by all parts.

²¹⁵ *Le Printemps de Claude Le Jeune, Natif de Valentienne, Compositeur de la Musique de la chambre du Roy*, Paris, Veuve Ballard & Pierre Ballard, 1603 (posthumous), repr. Expert, *M. M. de la R. F.* The authorship of the preface is unfortunately unknown. It might be by Le Jeune's sister Cecile, who wrote the dedication, or by Nicolas Rapin or Odet de la Noue, whose *vers mesurés* in praise of Le Jeune are printed at the beginning of the work.

(To be continued)

Walton's Concerto for Violin and Orchestra

BY

FRANK MERRICK

THIS eagerly awaited work, written for Jascha Heifetz and already performed and recorded by him in the United States, is a valuable addition to the literature of the concert hall. It may confidently be expected to receive a warm welcome from British music-lovers for it is generously endowed with musical imagination and feeling while providing great scope for virtuosity from soloist and orchestra alike.

I

The first movement is of modified classical structure, that is made up of traditional elements, but in rather unusual proportions. The development section, for instance, is much longer than the exposition and the recapitulation is in the nature of a rather short coda in which the second subject (which has never played a very conspicuous rôle) is only heard in a few tentative phrases when the movement is practically at an end.

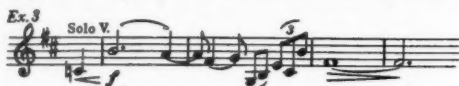
The concerto opens *pp* with a chord of B minor (muted horns and a drum roll) over which a yodelling figure:



alternates between clarinet (afterwards second violin) and viola. Before two bars are complete the solo violin enters with the first subject:



a pensive melody marked *sognando*, to be joined one bar later by the bassoon with an important counter-melody (Ex. 2A). Sixteen bars of the first subject bring us to a half-close on the dominant:



a typical sentence-ending which corresponds with the last notes of Ex. 2 in more respects than that of identical rhythm. The first subject is then continued for an additional twenty-four bars in which the key is four times in succession screwed up a semi-tone, thus intensifying the aspiring character of the music and bringing us to the key of E flat minor. Whereupon the second subject,



floats forth, introduced by two flutes and a clarinet in unison, accompanied by slow rising figures on the harp underlined by 'cellos and first violins in alternation, while the second violins and violas contribute murmuring triplets. Before long, a deft modulation raises the key a fifth time, the solo violin, *risoluto* and *quasi improvvisando* giving an elaboration of the new melody. The excitement is whipped up, to fall and rise again, taking us by way of a 12/8 passage of chords and double-stops to some long-held notes on the G string (a variant of Ex. 3) which conclude the exposition and lead into the development section.

Now in F minor, the wood-wind rush forward *subito molto più mosso* with



a rhythmically altered version of Ex. 2. The strings meanwhile scutter wildly about like equinoxial autumn-leaves for seven or eight bars of breathing-space for the soloist, who, yet again a semi-tone higher, and at first re-inforced an octave below by the oboe, re-states Ex. 5 while the harp and flute (with double-tonguings) contribute a rising figure to the accompaniment. In the fourth bar after its entry the violin hurls itself into the equinoxial sport for a long spell of frenzied semi-quavers, while much is done to increase the ferment by pizzicato chords, by rhythmic re-iterations of chords *col legno*, thirds on the oboes, mordents, etc., on clarinets and

bassoons, by triplets on the side-drum and by a figure with a minor-seventh interval on the timpani.

Three bars after the start of the violin semi-quavers two trombones give forth Ex. 2A, soon urgently repeated in diminution and with some rhythmic alteration by two trumpets (the flutes an octave higher). When the violin with an ascending scale of broken octaves reaches the highest note of the passage, E flat, there is a low *pp* chord for bassoons, horns and harp, and the violin comes hurtling down through space to find itself no longer fettered by any accompaniment. First eddying and fluttering near the ground and decreasing to *pp*, it then swarms aloft again to the same E flat as before, although most of the former impetus is now spent. After a swift slide down, an agitated throbbing trill, mysteriously rising double-stops and two quieter trills, some slow and wide falling intervals conclude this cadenza passage and bring us to the key of G minor and a slow enunciation of the second subject on the G string. The accompaniment is waltz-like and richly varied, with murmuring reminiscences of Ex. 2A alternating between flute and clarinet, soft sustaining chords floating cloud-like on the horns, *tremolo* contributions from the second violins and violas and, most important of all, a quotation from Ex. 2 in long notes (mostly dotted minims) for bassoon and violas.

The violin discourses in a soaring lyrical vein and, rising twice to an impassioned *ff*, takes us with a short recitative on the G string, closely akin to Ex. 3, to a tutti passage, *Vivace*, the function of which is to lead into the Epilogue-recapitulation. Ex. 2A is given by the bassoons with low clarinet re-inforcement, followed by trombones in diminution like that of the trumpets earlier in the development. A shrill reply (high wood-wind and first violin) from Ex. 5 produces a heated altercation between the two themes culminating in a series of vociferous reiterations with a dominant F# as the centre of gravity. This sinks gradually until nothing remains but F# in the bass, which dwindles to *pp* on a drum roll as the violin starts from low G with notes that seem to grow out of Ex. 4 and rises by the intervals of Ex. 6 (heard early in the movement though not conspicuous) in a sequence of seven links, in which, although the rhythm is varied the intervals are constant.

During the seventh link, which is two octaves higher than the first and has attained a remarkable intensity of pathos through cumulative causes, the flutes enter with the first subject, Ex. 2, the second violins give us Ex. 1, the violas *tremolo* harmony, and the recapitulation is under weigh—one of those beautiful moments of

fulfilment which in summing up the past bring new meaning to the present. The violin, dropping from its high B to the G string at first contributes the counter-melody, Ex. 2A. After sixteen bars, however, where we have a turning homewards towards the tonic instead of the half-close at the corresponding point of the exposition, the violin, which has gradually identified itself with the principal melody, carries on that thread with varied re-iterations of an ever-increasing finality of character. Meanwhile, the flute, bassoon, oboe and clarinet follow each other with ascending wisps of:

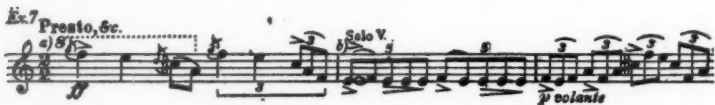


the cor anglais (afterwards the bassoon) has Ex. 2A and the timpani (*coperti e col legno*) occasionally mutter Ex. 1. Ten bars from the end, when we come to a provisional close and have reached the moment for a final farewell (or a rhymed couplet before the curtain falls), the second bassoon and some of the basses give out the first phrase of the second subject (Ex. 4), the violas and a clarinet repeating it an octave higher, after which a few fragmentary allusions to Ex. 2 bring the movement to its last faint syllable—a third in harmonics, F# and D, held by the violin with a repeated pizzicato chord below.

II

The heading *Presto capriccioso alla Napolitana* gives us the clue to the character of the whole movement, not only the delirious dancing section at the beginning, but also the Trio, which is pervaded by an atmosphere of crooked, narrow streets.

In a preliminary bar the orchestra heralds the solo violin:



It is as though a magical egg were dashed upon the ground and as it breaks a spirit leaps into the air to rival both the insect world and the world of flames by the wondrous variety and swiftness of its aerial acrobatics. Ten bars further on the miracle is repeated and the orchestra, unable to restrain itself, now participates in the dance with the violin fire-spirit. Twelve bars later:

Ex. 8 *Giocoso leggiero*

Ex. 8 puts it utterly beyond dispute that all this fever had its origin in Naples. Another eight bars and throngs of the populace seem to make an entry:

Ex. 9



(lower wood-wind, horns and strings), and, interrupted only by five bars of the fire-spirit, we are quickly led to a contrasting subject:

Ex. 10



a *rubato* waltz-tune in sixths for the solo instrument accompanied by pizzicato strings, harp and muted brass. Then the egg miracle and the Neapolitan theme return, harmonics and other violinistic wizardry are enhanced by castanets, xylophone, etc.; a new motif:

Ex. 11



(the figures based upon a $7/4$ chord), flashes forth twice on the wood-wind, there are a few final splutterings and a sudden *diminuendo* on low pizzicato Cs ushers in an exceedingly poetic Canzonetta (the Trio) which partly derives its loveliness from the surprising appropriateness with which it fits into the sharply-contrasted surroundings.

The first strain of the Canzonetta is shared between two horns:

Ex. 12

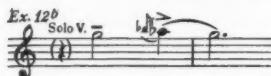


and as it approaches the long-held last note the solo violin rises with a Chopinesque spiral thread:

Ex. 12^a

to a high G. With a soft third on the glockenspiel and as the horns

start to repeat their strain the violin drops to a sort of nasal wailing:



followed when the long last note is reached again by a second spiral ascent. The bassoon in a high register, to be followed by the clarinet, now continues with the more pathetic contrasting phrases of the Canzonetta (they have been derived from the accompaniment to the horn strain) while the violin spirally ascends and wails in turn, the glockenspiel third sounding at intervals. With the return of the horn strain, slightly extended, the verse comes to an end on a third long-held C. How the bassi, with their Phrygian accompaniment (including the "Neapolitan" flattened supertonic) to the horn strain, and the 'cellos, with their low C beneath the contrasting phrases, contribute to this enchantment will be experienced at a first hearing by listeners in sympathy with the work. But fresh beauty is in store. A second verse is commenced by the solo violin two octaves higher than the horn statements, and the harp, strings and clarinets sweep down and gurgle up again to replace the former spiral ascent. The violin then repeats the first strain an octave higher in harmonics, and if the first verse was like a voice heard round the corner of a back street, it now seems as if the unseen singer were softly whistling instead. The contrasting phrases are given in appropriately pathetic thirds by the soloist, who, after continuing with double-stops of varying intervals in a low register, finishes the verse with drawn-out final notes on the G string. A last spiral ascent, richer and more prolonged, is given to the higher wood-wind with murmuring strings, spangled harp-wavings, solo violin whole-tone thirds, glockenspiel and other enhancements.

Then the egg is smashed again and the fire-spirit in new keys and with semi-quavers instead of triplets is more phenomenally agile than ever. The muted brass and timpani are now given the Neapolitan theme though not in Tarantelle rhythm and, after the populace re-enter, are joined by the xylophone in a second fling, the violin never ceasing its semi-quaver adornment of the melodic outline. A return of Ex. 11 precedes a short stretch of the waltz-theme, still in sixths but *lontano* and an octave higher, the cor anglais and 'cellos give a nasal reminder of the Canzonetta theme and the first violin entry of the movement is repeated with almost identical whizzings through the air up to a trill on the highest of Es, whereupon the flutes, clarinets and bassoons, with string pizzicatos, give a *pp* version of the opening

bar and all is over save for a quadruple-stop pizzicato chord for the violin. A movement full of brilliant virtuosity for soloist and orchestra alike, but, more important than that, full of poetry, at one time the poetry of motion, at another the poetry of Dreamland.

III

In this eventful movement the entry and keys of the different themes are always clear and indisputable. Nevertheless the analysis here adopted may not tally with the plan of the composer and is used tentatively as a means of identifying the stages of the journey for the benefit of typical listeners familiar with classical models. The most dubious feature of this course is the labelling of a series of important sections as coda, although they commence when the movement is only half-way through.

A *pp* but energetic start is made by the bassi and bassoons with a staccato theme of some fifteen bars' length:



that could easily have been used to represent the jolly old monks of some prosperous, mediaeval brotherhood trolling a chorus in praise of good fellowship, and that musically is for all the world rather like one of those fugue subjects with which Reger so loved to conclude a mighty work. The solo violin repeats the theme with double stops and chords in another key, while chords on the horns and pizzicato strings emphasize the fact that there is to be no question of a fugue. The opening of the theme is then tossed to and fro between the orchestra and the soloist and some ascending triplets on the upper strings lead to:



which soon quietens and brings us to the second subject:



a lyrical stanza of eight lines, so to speak, lasting for seventeen bars in all. This floats and soars on the solo violin, at first supported harmonically by horns, harp and pizzicato violas and 'cellos with fluttering repeated notes on the violins, while a flute and oboe, followed by a bassoon, weave in a strand of counterpoint. A number of changes occur in this dreamy accompaniment and as soon as the stanza is completed the development starts with five bars of Ex. 13 from the orchestra, followed by thirty-four of Ex. 14 jabbing away on the solo violin, mostly accompanied by pizzicato chords and spurred onward from time to time by the brass, clarinet, bassoon and side-drum. Then Ex. 13 has attention for over twenty bars, after which a triplet scale running up to a high D brings muffled trappings from pizzicato strings and side-drum with two bars later the beginning of a long series of simultaneous entries of Ex. 13 and Ex. 14, early in the course of which a *grazioso* melody for the soloist:



is simply and dextrously evolved from Ex. 14. Underneath this, syncopated horn chords, harp harmonics and zephyr breaths from flutes and clarinets are among the many adornments of the texture. If Ex. 13 then seems to be getting forgotten, the violin in high octaves indignantly reminds us of it, the orchestra being startled into some short silences. Unless the entry of the indignant octaves can be labelled the recapitulation (and they are in the right key for it, B, albeit the minor) there is no formal commencement of that section and the second subject is already drawing towards us, woodwind legato fragments of Ex. 13 with harp chords supported by bassoons, then clarinets and horns instead of the harp, smoothing the way for its expressive entry. Although the violin has the introductory descending arpeggio, Ex. 15A, the first half of the melody itself is given to the orchestra this time, the first four bars

to the violas soon joined by a clarinet, after which there is a sharing out among various instruments by reason of wide sweeps of compass covering three octaves. The solo violin has meanwhile been contributing a soaring counterpoint, developed from Ex. 13, which reaches high into the blue (F# the highest point), and half-way through the stanza takes on the main melody, nothing in the accompaniment now disputing precedence with it. The conclusion of the stanza is elongated by an extra bar, shaped like the one which would otherwise have been the last, and we have reached that later phase of the movement which is here to be labelled coda, however far we may be from the end.

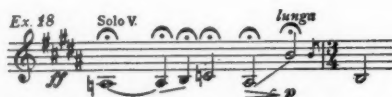
It will be convenient to divide this problematic coda into three parts, (1) quick and bustling, (2) highly meditative and improvisatory, (3) joyous and conclusive. (1) starts *pp* with:



on the basses, re-inforced by the timpani, a chord on the horns and harp synchronising with the accented notes, while the suppressed excitement is intensified by a string *tremolo* with a triplet figure from the side-drum. Ex. 17 is to be uttered ten times on end, at the third of which the 'cellos and bassoons enter with a complete statement of Ex. 13, rather lengthened by an occasional augmentation and concluded in a final *crescendo* by clarinets and violas. The solo violin follows with a similarly lengthened statement, *f*, containing double-stops and chords, while the bassi play what would have been the counter-subject if a fugue were in progress. Then ten bars taken from the development section (those which ended with a short triplet scale, now running up to high A# instead of the former D) lead to a long and wildly strenuous tutti passage mostly based on Ex. 14 with a few allusions to Ex. 13. This concludes (1) as most of the instruments leave off suddenly, the brass with the rhythm of the first beat of Ex. 14.

A low E trembles on the drum and basses and (2) commences with a re-appearance of Ex. 17 on 'cellos and harp, this time with a ninth interval instead of a seventh (F#, B, E, two perfect fifths). But although the figure will again be many times re-iterated a totally different theme is now to be presented, Ex. 2, the first subject of the first movement. The re-entering solo violin delivers this important quotation, *arditamente* and in sixths, carrying it with repeated phrases and extensions as far as the original half-close,

with *legato* echoes of Ex. 13 rising like slow vapour from one instrument after another. Then the violin becomes cadenza-minded, to put poetry prosaically, and slowly descending from a high F# commences a long drawn-out accompanied meditation on Ex. 15, lingering lovingly over every phase and with many pauses, comments and parentheses, one of these last, in ascending thirds, being woven out of Ex. 13. As the cadenza draws on to its predestined conclusion there are some touching references, both by violin and orchestra, to Ex. 2 from the first movement, and the solo part becomes highly florid though remaining essentially melodic. It might almost be imagined that Schumann's *Vogel als Profet* had come back to the forests of earth with supernatural knowledge of the musical developments of the last hundred years and was pouring out bird-wisdom for mortal ears. Meanwhile the timpani have twice uttered Ex. 1, softly but significantly, and the uninitiated listener may think that the concerto will end in the mood of the very opening. But this is not to be, and after some incitements by the solo violin the slow notes,



taken from the first movement, lead into (3).

Starting slowly and softly, an almost complete statement of Ex. 13 (bassi pizzicato with harp) is followed by urgent repetitions of the quavers of the ninth bar, and the violin, joining in with triplets, helps by a *crescendo* rising passage to hasten the entry of a joyous 4/4 version of the same theme on the wood-wind. In the remaining thirty-six bars, easier to enjoy than to read about, the orchestra, with skilful variety of scoring and a proper sense of finality, is to carry the melodic thread to the very end, while the solo violin is untiring with its flashing contributions, in the execution of which it may well need a Heifetz or a Holst to do full justice to the excitements and difficulties with which this concluding passage abounds.

[A reduction of the score for violin and piano by Franz Reizenstein is published by the Oxford University Press. 15s.]

Random Notes on Contemporary Russian Music

BY

M. D. CALVOCORESSI

A CHART representing the present situation of Russian music would suggest, at first blush, that a survey would be a complicated affair. There are a number of Russian composers scattered abroad, in various countries, and working in an atmosphere far different from that of Soviet Russia. Then (and this applies both to them and to those who live in their native country) a distinction should be made between the older generations—those whose artistic formation took place in pre-1914 Russia—and the younger. A rough but suitable way of so doing would be to put in the former category all those who started on their creative career before 1917, and the remainder in the latter, which will be found to contain a bewildering quantity of composers and works.

Then, inevitably, we must stretch a point, and include the national—and indeed as often as not regional—schools that are cropping up not only in the Ukraine and White Russia, but in most of the non-Slavonic republics in the Soviet Union: most of these would never have come into being but for the policy of encouragement pursued by the Russian leaders of the Union, who have provided opportunities for professional education and for performance.

As regards this last section—an ever-growing one—it is impossible at present to go beyond mere nomenclature. None of the music it includes is available here for performance or study; all we have to go by is what has been said of it in the Russian press.

The same difficulty arises in the matter of a large proportion of Soviet Russian music. And that the danger of going by hearsay, obvious enough always, is particularly great in the present case is strikingly illustrated by what happened when Shostakovitch, one of the most gifted among the younger Russians, came forth in 1934 with his opera, *The Lady Macbeth of Mtsensk*. This was hailed in Russia as a revelation, a masterpiece of high originality and power, the greatest opera since *Wozzeck*, an achievement that came close to the perfect embodiment of Soviet musical ideals. Enthusiasm continued to run wild for two years. Then Stalin and Molotov

attended a performance, and decided that the work was in all respects pernicious and detestable. Russian opinion went forthwith to the other extreme, and nothing further was heard of *The Lady Macbeth*.

Meanwhile, the first enthusiastic verdict had found echoes abroad, especially in the U.S.A. after its production at the Metropolitan Opera, New York. Elsewhere, notably in London, when the B.B.C. gave a concert performance of it, opinion was, on the whole, unfavourable, the general impression being that the work teemed with glaring, and artistically most unpleasant, defects, against a few genuinely good points.

* * *

Therein, rather than in the complexity of the subject matter itself, lies the surveyor's difficulty. A plethora of music is being turned out in Russia, and neither publishers nor producers and performers could keep pace with it, even though in the country itself opportunities for performance—especially of operas, ballets and symphonic and choral works—are many.

Nearly every number of *Sovietskaya Muzyka*, the official monthly organ of the Union of Soviet Composers, contains long lists of new works and new composers' names. On the occasion of the Pan-Soviet Opera Conference which took place in Moscow in December, 1940, four recent operas were given, and concert performances of excerpts from another eighteen. Throughout the Union, lyric theatres, orchestras, and concert organisations abound. It may be said confidently that in no other country is music so sedulously encouraged. The reason is that the Government is very much concerned with the moral and social aspects of the art, and the immediate and practical part it could play in the matter of Soviet influence and culture. The question had loomed large ever since the advent of the new régime—sometimes with curious consequences, of which the changing fortune of *The Lady Macbeth* is but one minor example.

By now, after a good deal of casting about, a more or less consistent policy is being followed. The leading principle is that music should be national, concerned with realities, neither sentimental nor introspective; it should embody active, stimulating moods, steer clear of "dissolving" emotions and musings, be simple enough in idiom and texture to be immediately accessible to the proletarian masses, intelligible even to the least alert and experienced listeners.

This, of course, means that composers are constrained within

narrow and rigid boundaries in the matter of imagination, idiom and technique.

The main thesis of one of the most thoughtful books on music published in recent years, Eric Blom's *The Limitations of Music*, is that "the perfection of a piece of music depends not on the quality of the artist's thought alone, but no less upon his ability to subordinate his invention to certain limitations". But here we have to deal with an order of limitation different from those this author had in mind; so different, in fact, that they are bound often to impede composers. Two of the keenest observers of contemporary musical happenings, Rollo H. Myers (in *Music in the Modern World*) and Gerald Abraham (in *A Hundred Years of Music*), have said as much, the latter going so far as to say that "to get his work published and performed the Soviet composer must compromise his artistic integrity and write music acceptable to the authorities—must, in fact, write *Gebrauchsmusik* and *Gemeinschaftsmusik* whether he wants to or not". In the early days of the Nazi régime, when it was not yet impossible to express independent opinions on art, more than one German critic had pointed out that similar pre-occupations on the part of the German government tended to foster a spirit of mediocrity and indolence. It remains true, however, that a composer who has something of his own to say will find ways of saying it in spite of all restrictions.

* * *

Considerations of space preclude my dealing with the question how far the new conditions have acted upon the older composers who remained in Russia; but among the younger fraternity the first names to emerge from our hypothetical chart are those of Shaporin, Shostakovitch, and Polovinkin.

Yuri Shaporin (b. 1889) did not start his professional education until 1913. His earliest compositions consisted of incidental music to several plays, songs, and piano music. His three principal works are a symphony (1932), a tone poem for soli, chorus and orchestra, *On the Kulikov Field* (1937), and the opera, *The Decembrists* (1941). Of the three, only the symphony has reached this country. It is a fine work, three movements of which are substantial and eloquent, revealing integrity of purpose, a genuine sense of expression and style, and above all a thorough ripeness of thought and technique. The finale, entitled "March" and aiming at evoking the realities of the Russian Revolution, does not reach as high a level. But there can be no doubt that he is one of the most significant personalities in the school.

The same is true of Dimitri Shostakovich (b. 1906), although no later work up to and including *The Lady Macbeth* confirmed the profound impression created by his superb first symphony of 1925. His main compositions after the banning of *The Lady Macbeth* are a string quartet, a piano quintet, and three symphonies (Nos. 5, 6 and 7). All these have been highly praised by Russian critics. The fifth symphony and the quintet, we are told, are masterpieces.

Leonid Polovinkin (b. 1894), like Shaporin, did not begin to make his mark until comparatively late in life. His first works appeared in 1924. Five symphonies and other orchestral works, five piano sonatas, and two operas followed. The second, *The Fisherman and his Wife*, is said to be most attractive. What little of his music is available for study in this country shows him to be imaginative, resourceful, and brilliant from the technical point of view.

* * *

Other names worth noting are those of Lev Knipper (b. 1898), Vissarion Shebalin (b. 1902), Dimitri Kabalevsky (b. 1904), Boris Liatoshinsky (b. 1895); Anatol Alexandrov (b. 1888, made his debut as a composer in 1915 only); Boris Asafiev, well known abroad through his critical writings (signed "Igor Glebov"), but not yet through his operas and ballets; Boris Shekhter (b. 1900), of whom more hereafter; Gabriel Popov and Alexander Waulin, whose works, composed in the early twenties, attracted favourable notice, but of whom nothing has been heard since; and Alexander Mossolov (b. 1900), the composer of the well-known *Foundry Music*, who was expelled from the Union of Soviet Composers in 1935 for reasons not connected with music, but is now reinstated and hard at work. Another half a hundred names could easily be mentioned.

There is also an important Russian Jewish group. Its leaders, Michael Gniessin (b. 1883) and Alexander Krein (b. 1883), were actively engaged in composition before 1914, but it was later that they turned their attention to traditional Jewish music. And even from that time on they composed many works in which Jewish national elements play no part whatever. Gniessin has even carried out, in incidental music for Greek plays and Shelley's *Cenci*, experiments in a musical declamation of his own devising.

Alexander Krein's brother Grigory (b. 1880), has also composed many works in non-Jewish style; and Grigory's son Julian, educated in Paris, has no musical affinities with the group, another notable member of which is Alexander Veprik (b. 1899). The progress of this Jewish school is partly due to the Government policy of encouraging national tendencies in music. The Armenian school,

too, whose history starts with the activities of the Russian-Armenian composer Alexander Spendiarov (1871-1928) is very active. As for the other national schools—Turkmen, Tadjik, Uzbek, Cossack, and others—all that can be done here is to mention their existence.

There are many Russians whom the Soviet authorities commissioned to study and exploit the native music of the Eastern republics of the Union, with the object of contriving out of its elements an idiom and style suitable for use in symphonic art, but free from all Western influences. What Shekhter (who is one of these) achieved in his orchestral *Turkmenia* is most interesting, but raises a difficult question: how far can such music have significance for Western listeners? It has few of the contrasts that play so vital a part in Western forms. To get to terms with it we have to leave behind all our habits and memories; and, even so, much may escape our notice or be found baffling. So that in this matter it is as impossible to anticipate the future as it is to assess the present.

* * *

Stravinsky, naturally, heads the list of the younger Russians who live abroad. Not long ago, Prokofiev would have shared the honour with him, having left Russia in 1917 to return in 1934 only. In Paris there are Nikolai Obukhov (b. 1892), a strange, solitary figure, who in his thirst for expression draws extensively on all the sounds that the human vocal organs and the orchestral instruments can produce; and Igor Markevitch (b. 1912), an ambitious and clever composer upon whose works many Paris critics have bestowed hyperbolic praise. Elsewhere, we find Nikolai Lopatnikov (b. 1903), educated in Germany, now in the U.S.A., as are Alexander Tcherepnin (b. 1899); and Vladimir Vogel (b. 1896 of a German father and a Russian mother, also educated in Germany). At one time, Vogel was greatly influenced by Scriabin, and Lopatnikov by Stravinsky and Hindemith. By now, both have found themselves. Both are earnest and gifted composers, well worthy of attention.

To compile a reasonably adequate list would be an all but impossible task.

Mozartiana und Köcheliana

Supplement zur dritten Auflage von L. v. Köchel's Chronologisch — thematischem Verzeichnis sämtlicher Tonwerke
WOLFGANG AMADÉ MOZART'S.

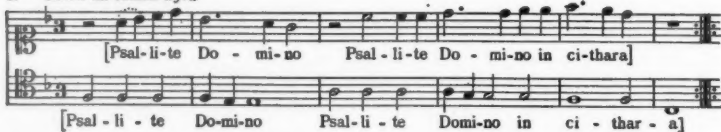
VON

ALFRED EINSTEIN.

[Continued from Vol. II, No. 3, page 242.]

S. 836. Anh. 109^{II} (Anh. 238). Abschrift Mozart's. Z. 1. Vor: André Erben schalte ein: Philadelphia, Mrs. Meyer Davis. Lies: 1936. Nach 109^{II} schalte ein: Anh. 109^{IIIa}. Zwei Canons für 4 Stimmen aus Padre G. B. Martini's *Storia della musica*. (a) Doppel-Canon. (b) Canon ad unisson: et bis ad diatessaron. Diapason et diapason diatessaron.

17 Canon ad tonum infra



18



Abschrift Mozart's: Milano, Hoepli (1937). 1 Blatt mit 2 beschriebenen Seiten, Querformat (29 × 21 cm), achtzeilig. Mit der Aufschrift: »W: Amad. Mozarts Handschrift. Aufgefunden von mir in Salzburg den 4ten 8^{ber} 825. Joseph Panny mp.« **Anmerkung.** Die beiden Canons stehen bei Padre Martini Vol. I, 14 und I, 28. Mozart hat sie unter Weglassung des Textes kopiert und aufgelöst. Das Blatt ist im Juli oder August 1770 in Bologna entstanden.

S. 836. Anh. 109^{III} (327). **Anmerkung:** Füge hinzu: Quirino Gasparini ist ein »Konkurrent« Mozart's auch insofern, als er einen »Mitridate Re di Ponto« komponiert hatte (Torino 1767).

S. 837. Anh. 109^{IV} (Anh. 239). **Abschriften:** Vorletzte Z. Lies: (C. von Wurzbach, Jos. und Mich. Haydn, Zwei . . .

S. 841. Anh. 109^V. **Anmerkung:** Z. 9. Lies: 4. Januar. Z. 3 v.u. Nach: . . . Hinterberger, Wien. schalte ein: (Kat. 20, Nr. 374. 2 Blätter mit 3 beschriebenen Seiten, Querformat, zehnzeilig). Letzte Z. Lies: . . . Violinstimme in D moll von. . .

S. 841. Anh. 109^{VII} (Anh. 292). **Abschriften:** Z. 2-3. Lies: . . . Hinterberger, Wien (Kat. 20, Nr. 367).

S. 842. Anh. 109^{VIII} (154^a). **Autograph:** Füge hinzu: Jetzt (1940) bei E. Weyhe, New York. Querformat, achtzeilig. Mit zwei Echtheits-Attesten von Aloys Fuchs, das eine datiert Wien, 23. ix. 1847. Bei Nr. 2

lies 14 Takte statt 13 Takte. Das *vin modo plagali* der Nr. 1 ist Zusatz der Abschrift Fuchs in Berlin. Nr. 2 enthält im Autograph einige Korrekturen, die jedoch wohl an dem Abschriften-Charakter der beiden Stücke nichts ändern.

S. 843. **Anh. 109^x** (291). **Literatur.** Füge hinzu: — J. Ella, *Musical Sketches* (1869) p. 173 f.

S. 844. **Anh. 114.** Z. 4. Lies: . . . 9019 (um 1851).

S. 847. **Anh. 138.** Z. 2. Lies: . . . 1840 (1806). Wohl zuerst bei Traeg Nr. 55 (um 1798) als Nr. 1 der *«Differentes petites pieces pour le F.P.»* als No. 4 erschienen.

S. 848. **Anh. 147.** Z. 2. Lies: 1813, statt: 1820.

S. 849. **Anh. 158** und **Anh. 159.** Statt: (1799). Eine 2. Aufl. um 1823. Lies: (um 1822).

S. 850. **Anh. 169.** Z. 5. Lies: 1800, statt: 1800/01.

S. 850. **Anh. 170.** Z. 5. Lies: 1801, statt: 1802/03.

S. 850. **Anh. 174.** Z. 3. Die V.-Nr. 593 ist vermutlich ein Stichfehler für 1593.

S. 851. Füge ein: **Anh. 180^a.** *Concertante pour Violon principale, Hautbois, Clarinette, Cor, Basson, Violoncelle, Alte & Basse . . .* = Quintett 452. Augsburg, Gombart. V.-Nr. 292 (1800).

S. 851. **Anh. 182.** Lies: *Trois Pièces*. . . Z. 3. Nach . . . (361). schalte ein: *Livre I, 2 = 196^e* (**Anh. 226**).

S. 852. **Anh. 184^a.** Letzte Z. Lies: (1801, 1802 und . . .

S. 857. **Anh. 188.** **Incipit:** Taktvorzeichnung. Lies: 3/8 statt: 3/4.

S. 858. **Anh. 198^a.** **Abschrift:** Füge hinzu: C. F. Zelter hielt ihn für Mozartisch. Am 6. Sept. 1814 schreibt er an Goethe:

»Hätt's nit g'dacht, dass Fischgräten
So stechen täten.«

»Aus diesem Spruche hat Mozart einen Fisch-Kanon gemacht . . .« (Briefwechsel, ed. Hecker I, 396).

S. 860. **Anh. 207.** **Anmerkung:** Z. 8. Lies: 30, 052, statt: 30, 352. Letzte Z. Lies: Es ist wohl apokryph, wie die übrigen. Vgl. jedoch 496^a (487) No. 8! Die ersten 31 Takte sind hier durch Erweiterung der Kadenz und eine eingeschobene Generalpause zu 33 Takten geworden.

S. 861. **Anh. 209^e** (55). **Anmerkung:** Z. 13 f. Meine Hypothese, es könne sich bei dieser und den folgenden fünf Sonaten um Sonaten von Joseph Schuster handeln, ist nicht aufrecht zu erhalten. Richard Engländer hat in der *Revue de musicologie* XXIII, Nr. 69 (1939), p. 6 ff. (*«Les Sonates de Violon de Mozart et les «Duet» de Joseph Schuster»*) sehr überzeugend nachgewiesen, dass Schuster keinesfalls als Komponist in Frage kommen könne. Ich wage, mit ähnlicher Vorsicht, eine neue Hypothese. Diese Sonaten sind Arbeiten eines deutschen Schülers von Mozart, nicht Attwood's oder Storace's, sondern etwa Eberl's oder Hummel's. Mozart mag einem Schüler die Aufgabe gestellt haben, sechs Sonaten nach dem Muster seines opus I zu componieren. Damit wäre auch erklärt, dass sich die Manuscripte, offenbar ohne Komponisten-Namen, im Nachlass Mozart's vorfinden konnten.

S. 866. **Anh. 211.** **Anmerkung:** Letzte Z. Füge hinzu: Zum Charakter des Rondo-Themas vgl. das Andante in 166^a (184), ebenfalls Frühjahr 1773.

S. 869. **Anh. 223^a (17).** **Manuscript:** Z. 2. Nach: . . . Wien, schalte ein: (Kat. 20, Nr. 366).

S. 870. **Anh. 223^b (98).** **Incipit** des Menuetto, unteres System. Lies: 3/4.

S. 870. **Anh. 223^c.** **Ueberschrift:** Lies: Instrumental-Satz, statt: Divertimento. **Anmerkung:** Letzte Z. Füge hinzu: Leopold Mozart erwähnt (13. Nov. 1777) eine Komposition, die Wolfgang 1767 in München mit Bleistift geschrieben habe (Schiedermair III, 252). Das Manuscript der Ges. der Mfr. sieht jedoch nicht aus wie eine Improvisation, wenn auch die Schrift auf frühe Entstehungszeit deutet.

S. 873. **Anh. 228.** **Ausgabe:** Statt: s. 196^e (**Anh. 226**), Nr. 5. Lies: Leipzig, Br. & H. Deux Pieces d'Harmonie, Liv. II (No. 5). V.-Nr. 65. Vgl. 196^f (**Anh. 227**).

S. 875. **Anh. 233.** **Ausgaben:** Z. 1-2. Kühnel's Stimmen-Ausgabe trägt den Vermerk: »Die Partitur ist geschrieben zu haben.«

S. 878. Schalte ein: **Anh. 235^f.** J. A. Novello gab von Benedict Schack »A Mass for Four Voices & Orchestral Accompaniments . . . with additions by Mozart . . . arranged with a separate accompaniment for the Organ or Piano Forte . . . by V. Novello« als No. 4 von Novello's »Periodical Collection of Sacred Music« heraus. Es wäre noch festzustellen, welcher Art die »Zusätze« von Mozart sind.

S. 878. Füge ein: **Anh. 235^g.** Durch reichsdeutsche Zeitungen und Zeitschriften (z.B. »Signale« 96, No. 48, S. 654) ging 1938 die Notiz, im Nachlass von Prof. Ernst Lewicki in Dresden habe sich die Abschrift einer »bisher vollständig unbekannten Messe« Mozart's in B dur für Soli, Chor, Streicher und zwei Hörner gefunden, »mit Anklängen an Stellen aus der Zauberflöte.« Es handelt sich wohl um eine ähnliche Verballhornung wie in **Anh. 235^e.**

S. 878. **Anh. 237.** Vorletzte Z. Lies: als, statt: ausser.

S. 879. **Anh. 240^a (177).** **Ueberschrift.** Lies: exposito, statt: expositio.

S. 882. **Anh. 244.** **Incipit:** Füge die Taktzahl hinzu: 69 Takte. **Ausgabe:** Z. 2. Lies: nach Mozarts Geburt, statt: nach Mozarts Tod. Letzte Z. Füge hinzu: Die Tragikomik des Falles erhöht sich dadurch, dass die Firma Artaria selber einst das Werk herausgegeben hatte: Canone / Oh come lieto in Seno / del Opera / Il Secreto / tradotto / per il Clavicembalo / del Maestro / Antonio Cartellieri / a Vienna presso Artaria e Comp. V.-Nr. 1735.

S. 883. Vorbemerkung, Z. 2. Lies: So zeigt Eder-Wien am 2. Januar 1794 an: »Deutsche Lieder« von Mozart, Schulz, Righini, Spazier und Flaschner—10 Stück a 12 kr. (verschollen).—Z. 4. Lies: . . . Rellstab 1798 . . .

S. 884. **Anh. 248.** **Ausgaben:** Füge hinzu:—Mit Gitarre: Bonn, Simrock. V.-Nr. 446. Recueil de Chansons avec acc. de la Guitarre—Auswahl der vorzüglichsten Gesänge aus Opern und andern Werken der ersten Tonkünstler für die Gitarre eingerichtet (sic) von J. A. Anschütz. S. 102, Nr. 36. Dieser Anschütz hat 6 Lieder (Simrock, V.-Nr. 414) der Frau von Mastiaux, geb. v. Aurnhammer gewidmet.

S. 884. **Anh. 249.** **Ausgaben:** Füge hinzu:—Mannheim, Götz. V.-Nr. 460 (um 1798). Gesänge bey'm Clavier, Nr. 14.

S. 885. **Anh. 254.** **Anmerkung:** Auch von Em. Al. Förster komponiert: Zwölf neue deutsche Lieder op. 13, V (Wien, Artaria, V.-Nr. 606). Ueberschrift: »Der Bund«; als Dichter ist Weisses genannt.

S. 886. **Anh. 257.** **Ausgaben:** Z. 2. Lies: 1794, statt: 1804.

S. 886. **Anh. 258.** Lies: Text von Graf Friedr. Leop. Stolberg.

S. 886. **Anh. 260.** Auch von J. F. Sterkel komponiert. Mannheim, Götz, Samml. VI, 5. V.-Nr. 625. Vgl. **Anh. 262** dieses Supplements.

S. 887. **Anh. 260^a (Anh. 187^a).** **Anmerkung:** Letzte Z. Streiche den Satz: Den Fälscher . . . können. Füge hinzu: Das Lied stammt von Joseph Martin Krauss (1756–1792), der es veröffentlicht hat in den »Airs et chansons pour le clavecin composés par Joseph Krauss, maître de chapelle de S. M. le roi de Suède. A Stockholm chez G. A. Silverstolpe et en commission chez Br. & H. à Leipzig.« Vgl. E. v. Frisch, Mozart-Köchel-Krauss, im Karlsruher Tagblatt 24. Nov. 1926 (Nr. 365).

S. 888. **Anh. 262.** **Anmerkung:** Auch von J. F. Sterkel komponiert (Samml. zwölf neuer Lieder VI, 3; Götz, Mannheim. V.-Nr. 625); desgl. von Righini (6 deutsche Lieder III, 1; Mainz, Zulehner, V.-Nr. 88); desgl. von Franz Jakob Freystädtler (Sechs Lieder . . . Sigismund Steiner gew., Nr. 3; Wien, Kunst und Industrie Comptoir. V.-Nr. 504.)

S. 888. **Anh. 265.** Lies: Text von Graf Christian Stolberg.

S. 892. **Anh. 284.** Ein untergeschobener Canon für 3 Singstimmen findet sich als Nr. 33 in den »Canons. Zum Schulgebrauche und als Anhang zu jeder Chorgesangschule. Gesammelt von H. M. Schletterer, Kapellmeister in Augsburg. Nördlingen 1866, C. H. Beck.«

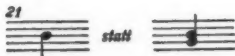
22 **Moderato**



Der Druck enthält, transponiert und bearbeitet, auch sechs der echten Kanons von Mozart.

S. 892. **Anh. 284^a.** **Anmerkung:** 3 Z.v.u. Lies: Vgl. auch C. v. Wurzbach, Biogr. Lex. d. Kaisertums Oest. III, 409, und Eitner . . .

S. 893. **Anh. 284^{ae}.** Letztes Notenbeispiel, 2. Stimme, letzter Takt, lies:



S. 894. **Anh. 284^f (350).** **Anmerkung:** Z. 24. Lies: . . . (weitere Exemplare nur noch bei A. van Hoboken in Wien und in der Musikbibliothek Paul Hirsch, Cambridge).. . . Paul Hirsch hat inzwischen (THE MUSIC REVIEW, I (1940), p. 67) auf eine zweite, bisher unbekannte, Ausgabe des Liedes bei J. A. Böhme, Hamburg (nach 1799) hingewiesen.

S. 899. **Anh. 284ⁿ (Anh. 209^b).** **Anmerkung:** Letzte Z. Füge hinzu: Zu den naiven gehört auch das Kinderstück »La Tartine de Beurre« (»Das Butterbrot«), ein Tempo di Valse, in dem »die ganze Partie der rechten Hand nur mit einem Finger zu spielen ist« (Braunschweig, Litolf, Pl.-Nr. 14,091, V.-Nr. 7721).

- S. 899. **Anh. 285.** Ausgaben: Z. 3. Lies: um 1802, statt: 1802?
- S. 900. **Anh. 287.** Das Thema Dittersdorf's findet sich, für zwei Soprane bearbeitet, mit dem Titel »Der Sommerabend« und dem Text »Eben sank die Sonne nieder,« und mit dem Autornamen W. A. Mozart versehen, in H. M. Schletterer's op. 30 »Praktischer Unterricht im Chorgesange«, Nördlingen 1868, C. H. Beck. Es ist die No. 15 und als »Volkslied« bezeichnet. Ausgaben: Z. 2. Lies: . . . 738, 1798).
- S. 900. **Anh. 288.** Ausgaben: Z. 2. Lies: . . . 718 (1797).
- S. 900. **Anh. 289.** Ausgaben: Z. 3. Lies: 1803, statt: 1803?
- S. 901. **Anh. 289.** Anmerkung: Z. 6. Nach dem Zitat schalte ein: Constanze, in einem Brief an André vom 29. März 1800, verweist auf diesen Protestbrief Förster's an Br. & H.
- S. 901. **Anh. 289^a.** Anmerkung: Z. 2. Lies: Hime, statt: Hyme. Z. 4. Füge hinzu: Doch hat auch A. E. Müller Variationen über die Melodie geschrieben (op. 9, Hamburg, 1796). Leider kann ich nicht feststellen, ob und welche der beiden Variationen-Reihen mit **Anh. 289^a** etwas zu tun hat.
- S. 901. Schalte ein: **Anh. 289^b.** Variationen für Klavier über »das klinget so herrliche« aus der »Zauberflöte.« Die 12 anonymen Variationen sind in manchen Handschriften Mozart zugeschrieben, so z.B. Venedig, Bibl. della Pia Casa di Ricovero, Busta XIII, No. 184.
- S. 901. **Anh. 290.** Ausgaben: Z. 1. Lies: . . . 1701 (1804). Z. 2. Lies statt 250 . . . 280 (um 1800). Anmerkung: Füge hinzu: Andere, Variationen über das Thema von Himmel und Abt. Vogler (mit Orchester), beide um 1791.
- S. 905. **Anh. 291^a.** Vgl. Berichtigungen und Zusätze zu Köchel.³ S. 984.
- S. 905. **Anh. 292^a.** Ausgaben: Z. 4. Lies: 1805, statt: 1807.
- S. 907. **Anh. 293^c.** Abschrift: Z. 2. Lies: In Wirklichkeit ist sie eine Sinfonie Ignaz Pleyel's, gedruckt in Stimmen Offenbach, André Oeuvre XIV, Livre 1. V.-Nr. 193. Zwei weitere Sinfonien gleicher Herkunft, beide ebenfalls Mozart zugeschrieben, stammen von Adalbert Gyrowetz, die erste ebenfalls in Stimmendruck Offenbach, André, Oeuvre 23, Livre 3; V.-Nr. 896.
- S. 907. **Anh. 294.** Abschrift: Letzte Z. Füge hinzu: Leopold, in Briefen an den Augsburger Verleger Lotter vom 15. und 18. Dez. 1755 spricht von einer anderen Pastorell-Sinfonie reicherer Besetzung, in der das Corno pastoriccio aber, ebenfalls seine Rolle spielt. Am 29. Dez. 1755 erwähnt er insgesamt drei Pastorellen.
- S. 908. **Anh. 294^a.** Incipit des Adagio. 1. Takt. Lies:



Anmerkung: Z. 13. Nach . . . anzuführen. Schalte ein: Leopold erwähnt auch in seinen Briefen vom Feb. 1778 Mad. Adelaide nicht, obwohl er sonst alle Bekanntschaften und Gönner aus den Jahren 1764 und 1766 aufzählt.

- S. 909. **Anh. 294^d.** Anmerkung: Z. 3. Lies: 1798, statt: 1796.

S. 910. Zu 1. Gerber im N. L. gibt als Titel der Spehr'schen Ausgabe: „Collection complete de tous les œuvres pour le Fortepiano de Mozart.“

S. 912. Zu Z. 4 ff. Die Don Giovanni-Partitur der Gesamtausgabe ist identisch mit der S. 676 aufgeführten Erst-Ausgabe der Partitur.

S. 912. Z. 5 v.u. Lies: . . . Erschienen ca. 1804–1812 in Wien.

S. 913. Z. 16 v.u. Lies: 1818, statt: 1810. Z. 13 v.u. Lies: . . . der (1804) Compagnon der Chemischen Druckerei wurde; man findet . . .

S. 914. Z. 12 v.u. Lies: . . . eine Stockung (ca. 1807–1833) eingetreten zu sein . . .

S. 916. Z. 8. Streiche: vermutlich. Die Reihenfolge ist 493, 478, 452. Z. 10. Statt ? setze: 301. Z. 11. Statt: Vermutlich 496, 498, 254 und ein Arrangement (von 590?). Lies: Anh. 291 (Trio von Eberl), 496, 498, 254. Z. 13. Statt: 423 (Schlussatz, Arrangement) setze: 359.

S. 916. Z. 5 v.u. Lies: (V.-Nr. 76, 1799).

S. 917. Z. 2. Lies: . . . der 1807/08 seine. . . Z. 8. Lies: . . . André. Um 1825.

S. 929. 167. Lies: Allegro [Trinitatis-Messe]. 246^a (262). Tilge T. 2 die 4 ersten Achtel. 258. Lies: Allegro [Spaur-Messe]. 317. Ersetze den Doppelstrich zwischen T. 1 und 2 durch einen einfachen Taktstrich. 186^d (195). Fehlt der Taktstrich vor dem letzten Achtelpaar.

S. 930. III. Kyrie . . . Nr. 8. 368^a (341). Füge das fehlende Vorzeichen »b« bei.

S. 932. 592. Lies: Caecilienode.

S. 943. Nach 29 schalte ein: 29^a, 285^a. Quartett (Flöte).



S. 943. 515 und 516 sind umzustellen.

S. 944. 129. T. 1. Das erste 32^{tel} muss a' heissen, nicht g'.

S. 954. Schalte ein: Ave verum, Motette 618.

S. 954. Benucci. Füge hinzu: 540^b.

S. 955. Cavalieri. Füge hinzu: 540^c.

S. 955. Dame Kobold. Streiche: Vgl. Berichtigungen.

S. 956. Eberl. Setze: Vgl. 205^a (222) Anm. unter Eberlin.

S. 957. Füge ein: Gare generose, Le 298.

S. 958. Lies: Gsur, Tobias . . . Hadik, statt: Hadig.—Hatzfeld, Gräfin. Füge hinzu: 436. Lies: Hoffmeister, Franz Anton.

S. 959. Jacquin, Francisca v. Füge hinzu: 521. Jacquin, Joseph. Lies: Joseph Franz.

S. 960. Laschi. Füge hinzu: 540^b. (Luisa Laschi, verhehlchte Mombelli.)

S. 960. Füge ein: Laudon, 594.

S. 961. Mombelli. s. Laschi.

S. 961. Morella. Füge hinzu: 540^a. Nouseul. Füge hinzu: Joh. Jos.

S. 962. Paisiello. Lies: Die eingebildeten Philosophen. Ebenso S. 963 unter salve.

S. 963. Salieri. Lies: 477^a, statt: 417^a. Füge ein: Schiavi per amore, Gli 298.

S. 964. Statt: Schikaneder, der Jüngere. Lies: Schikaneder, der Aeltere (Urban) 620.

S. 964. Schneider, Louis. Lies: 486, statt: 386.

S. 964. Lies: Seyfried, Ignaz v. 608. Seyfried, Josef v. 621.

S. 964. Spaur — Messe. Lies: Vgl. 93^b (221), 258, 272^b (275).

S. 965. Stolberg. Lies: Stolberg, Graf Friedr. Leop. Anh. 258. Stolberg, Graf Christian. Anh. 265. Schalte ein: Tost, Johann. 614.

S. 965. Stoll. Lies: Anton, statt: Joseph. Schalte ein: Trinitatis-Messe 167.

S. 966. Lies: Zistler, statt: Zeitler.

S. 983. 386. Z. 2. Lies: selected.

ADDENDA:

S. 319. 248^a (260). **Ausgaben.** Z. 2. f.füge ein: Die Erst-Ausgabe ist von Brahms selbst bearbeitet. Das Brahms'sche Autograph war 1932 bei Leo Liepmannsohn, Berlin. (Vergl. O.E. Deutsch, The first editions of Brahms. THE MUSIC REVIEW, I, Nr. 3, S. 270).

S. 395. 315^d (264). **Ausgaben.** Füge bei: London, Bland's Harpsichord Collection, 1790, Bd. I, Heft 4, S. 34-41. (Ex. in Rowe Library, King's College, Cambridge).

S. 453. 370^a (361). **Autograph.** Die Vermutung, dass das Autograph sich im Besitz von Mr. Jerome Stoneborough befand, hat sich bestätigt. Jetzt (1941) bei John J. Stoneborough, New York.

S. 479. 383^b (440). **Incipit:** Lies 81 Takte. **Autograph.** Seit 1941: Washington, Library of Congress. 2 Blätter mit 2 beschr. Seiten. Auf der unteren Hälfte der zweiten Seite von der Hand Karl Mozart's: »Manoscritto di Wolfgang Amadeo Mozart offerto dal di lui figlio Carlo Mozart in attestato di Singolare Stima ed amicizia All'esimia Virtuosa di Canto la Signora Natalia Frassini Eschborn. Milano 27 Marzo 1857«. **Facsimile:** Das Facsimile bei Nissen ist insofern nicht ganz genau, als es die Zeilen des Autographs verkürzt, so dass, beispielshalber, der letzte Takt der ersten Zeile im Autograph der erste in der zweiten Zeile des Facsimiles ist usw. Das Larghetto ist mit dunklerer Tinte offenbar etwas später geschrieben.

S. 587. 466^a (Anh. 59). Prof. C. M. Girdlestone, University of Durham, der Autor des vortrefflichen Werkes über Mozart's Klavierkonzerte (Paris 1939), teilt mir mit, dass meine Angabe, das Fragment enthalte in der Instrumentation Trompeten und Pauken, unrichtig sei. Ich kann den Tatbestand z.Z. nicht nachprüfen; ist jedoch Prof. G.'s Behauptung richtig, so kann an der Zugehörigkeit des Fragments zu 459 kein Zweifel sein.

S. 635. 498^a (Anh. 136). Auf die Frage der Echtheit oder Unechtheit des Werkes ist neuerdings Richard S. Hill eingegangen, in einem ausgezeichneten Artikel über »The Plate Numbers of C. F. Peters' Predecessors« (Papers read by Members of the American Musicological Society at the Annual Meeting Washington, D.C. December 29th and 30th, 1938,

p. 129). Es fällt dabei zum ersten Male Licht auf die fragwürdige Gestalt des Verleger-Componisten P. J. von Thonus (nach Gerber, N.L.). Hill hält die Zuschreibung der Sonate, die ihm zufolge ganz von Müller stammt, an Mozart für einen Streich von Thonus, den Müller später wieder gutgemacht habe. Aber die Angelegenheit ist und bleibt dunkel. Eine Anzahl von Klavierwerken Müller's die, Mr. Hill mir freundlichst zur Verfügung gestellt hat, hat mich eher überzeugt, dass der erste Satz sich gerade nicht in den Stil und die Entwicklung Müller's fügen will, während er als eine Art von Experiment in der Zeit vor der Entstehung von Mozart's letzter Klaviersonate (576) immerhin möglich ist. Und das Menuett ist einfach für Müller etwas zu gut, obwohl er ein respektabler Musiker war.

S. 652. 515. **Autograph.** Jetzt (1941) New York, John J. Stoneborough.

S. 657. 516^b (406). **Autograph.** Wie mich Eric Blom und Cecil B. Oldman belehren, beruht die Existenz des »Herrn Baar« auf einem komischen Missverständnis. Stumpf versah in seinem Katalog das Autograph mit dem Wort »money« (d.h. cash down), was von Jahn mit »Baar« = »bar« (cash) übersetzt wurde. Wer das Manuscript aus Stumpfs Nachlass erwarb, ist mir nicht bekannt.

CORRIGENDA:

I. No. 4 (S. 325). Zu S. 335. 263. Die Jahreszahl muss 1776 (statt 1763) heissen.

II. No. 3 (S. 235). Zu S. 739. 588. Z. 3 nach Maestoso. einzuschalten: S. 746.

No. 3 (S. 237). Zu S. 757. 593. Incipit des 1 (nicht 2) Satzes.

Reviews of Music

J. S. Bach. Cantata No. 93. *If thou wilt suffer God to guide thee.* Edited by Ifor Jones. (G. Schirmer, Inc., New York.) 3s.

Though perhaps not one of the finest of the cantatas, this work is nevertheless of great interest. Bach has here adopted the scheme of basing the music of each vocal number on the final chorale. Sometimes separate phrases are quoted, but in the first and fourth numbers the complete melody appears. In fact these are choral-preludes in the literal sense of the word. In the first chorus soloists and choir sing alternately; the former being given lovely improvisations on each line of the chorale in turn, this line being immediately repeated by the full choir in its original form. The accompaniment consists of joyous semiquaver figures, the whole effect being of astonishing richness and beauty. The second and fifth numbers, for bass and tenor respectively, are expressive recitatives, both haunted by the opening phrase of the chorale, and the third, an aria for tenor, is so lovely that it is amazing that it is not better known. The duet for soprano and alto (no. 4) leaves us more conscious of Bach the master-craftsman, rather than the inspired singer, but the final aria for soprano is engaging enough, and contains one of those delightful touches of naive realism of which Bach was so fond—the rising and falling phrase to the words: "Those of high estate brings low". The whole work shows Bach's genius for building a complex musical structure on simple and, in this case, rather unpromising material, seeing that the chorale itself has no great melodic distinction.

The editing calls for criticism on one or two points, particularly with regard to the opening number. In a footnote the editor expressly states that the accompaniment has been arranged so as to be played on a keyed instrument, and may also be used as a conductor's guide. So far as this number is concerned it is safe to say that the arrangement is entirely unsuitable for any keyed instrument but the organ. This is because the editor has adhered to the bad principle of trying to include every note of the original score. Thus, if a piano were to be used for rehearsal purposes, the unfortunate performer would find more than one passage quite impossible for a single pair of hands to play at anything like the requisite speed. (See, for example, bars 43 and 44). Brahms had some pertinent remarks on this type of error. Referring to an edition of the cantatas in which the piano arrangement had been awkwardly laid out he said: "A pianoforte score should be playable—written to suit the instrument. This is far more important than a strictly correct layout of the parts". As to the arrangement serving as a conductor's guide—what "guide" does any competent conductor need other than the full score?

There are also some uncorrected A flats in bars 16, 17 and 19. And finally, why in the name of common sense is the key-signature of B flat used for the first, fourth and final number, which are all as firmly anchored in the key of C minor as it is possible to imagine? If for some unexplained reason Bach chose to use this signature there is surely no reason for the editor dutifully to comply with the great man's whim in this particular case. As a

result of such (presumably) misplaced reverence a number of what should have been unnecessary accidentals have had to be introduced on every page—a poor reward for editorial piety.

Edward J. Dent. *Motets: Second Series. Nos. 4, 5 and 6.*

No. 4. *O Thou who camest from above* (Charles Wesley). 5d.

No. 5. *The Divine Image* (William Blake). 5d.

No. 6. *Holy Thursday* (William Blake). 1s. 3d.

(Oxford University Press.)

Of Professor Dent it may be said that counterpoint is bone of his bone, flesh of his flesh, and these motets may be regarded as further pledges of his love. For him, counterpoint is no heap of dry bones, to be blown by academic breath into a mechanical semblance of life. These pieces give one more proof, if proof were needed, that counterpoint is a living art, capable even now of adding to music written in an idiom conditioned by the diatonic scale a new richness and an added pungency. This is most strikingly shown in no. 6, which is as remarkable for its beauty as for its astounding technical virtuosity. In a preliminary note the composer states that the poem was written in the year (1789) when the annual service of the London charity schools was held in St. Paul's for the first time. It appears that Haydn attended the service in 1793, and Berlioz in 1851, the latter being greatly impressed by the singing of the *Old Hundredth*, which he heard then for the first time; a circumstance that has influenced the composer in his setting of the poem. The work is written for two 8-part choruses, the first two verses being given to the first chorus alone, after which the second enters with the opening verse of the *Old Hundredth*, given out in solemn semibreves and minims. The effect of the grand old melody penetrating, so to speak, the rich tissue of sound woven by the first chorus singing the lines that begin

Now like a mighty wind they raise to Heav'n the
voice of song,

should be magnificent, as of great rocks of harmony, above and around which flow lovely and continuous waves of 6, 7 and 8-part counterpoint, and one looks forward with the greatest curiosity to hearing it in performance. It may well be that the young-eyed cherubim of Blake's day would have been astonished at some of the harmonies here employed, but we of this sophisticated generation should be grateful to hear any choir sing to the Lord with such a cheerful and indeed glorious noise.

The two other motets are graver in character, as befits the words. No. 4 is perhaps a little over scholarly, but no. 5 is curiously moving; attention may be drawn to the last five bars for their serene beauty and simplicity. It goes without saying that the workmanship of these motets is of the finest quality throughout; technical devices of every kind being used with consummate ease and certainty of effect. In fact, to paraphrase the remark of Jack Ketch when he caught his small son stringing up kittens, one may say of Professor Dent that counterpoint "seems to come to 'im natural-like".

John Alden Carpenter. *Song of Faith*. For Four-Part Chorus of Women's (or Children's) and Men's Voices, with orchestra, piano or organ accompaniment. Words by the Composer. (Chappell & Co., Ltd., and G. Schirmer, Inc.) 2s. 6d.

It is difficult to know what to say of this curious production. What indeed *can* one say of a work where a pious address to Freedom is jostled by a kind of rag-time verse:

Now comes to town young Doodle Dandy!
On his crown a feather fine!
Rides his pony, calls him Macaroni, Macaroni O!

and where a terribly hearty marching chorus,

Here they come along strong,
With a grand old song,
And a rum-a-tum-tum
On the big bass drum,

is followed a little later by spoken extracts from the writings of George Washington, accompanied by drum-beats and gong-strokes? The patent sincerity of the composer almost disarms criticism; it would be like blaming a child for playing with its coloured toys. The music (apart from a few naughty chromaticisms here and there) matches the artless simplicity of the words; the part-writing is elementary, consisting mostly of unison passages, and there seems little of interest in the accompaniment. Altogether a work which one feels (dare one say hopes?) should be more popular with provincial choral societies in New, rather than in Old, England.

Old Masters of Choral Song. Edited by Karl Geiringer. (Prices up to 1s.)

Palestrina. Sanctus and Benedictus from the *Missa Papae Marcelli*. Edited by Carl Deis. (G. Schirmer, Inc., New York.) 8d.

It is good to see that the early masters of polyphony are receiving attention in America, and this series includes examples not only of Palestrina and Orlando Lasso, but works by men such as Jacob Handl, J. C. Bach, Heinrich Isaac and Ludwig Senfl, who are probably little more than names to any but specialists in this period. Palestrina's Mass is well known, of course, but all the works are of interest, and some of great beauty. Incidentally, it is a pity that some supplementary lines could not have been found for J. C. Bach's "Ich lasse dich nicht". The music is admirable, but it is asking rather much of a choir to sing the phrase "I'll not let thee go; I pray thou bless me" for 18 pages in succession.

The edition raises once more the question of bar-line divisions in this type of music. The writer cannot claim any expert knowledge of this complicated subject, and is content merely to shelter behind the opinions expressed by the late Sir Donald Tovey in the opening chapter of the fifth volume of his *Essays in Musical Analysis*. It is obvious that a bar-line drawn rigidly through the musical structure at regular intervals gives a completely erroneous idea of the scansion of any individual vocal part. As Tovey wittily puts it: "Each voice begins the bill of lading at a different point, so that the accents do not often coincide in any two parts". No one, however, seems bold enough to issue an edition of the polyphonic composers on the lines followed by Tovey in the musical examples he gives in this and the

following chapter—each vocal part being barred according to its own stress and accent. The rhythms of the earlier Italian masters (and of our own Tudor composers) are far too elastic to be confined within the limits imposed by regularly spaced bar-lines, and this method would define them far more clearly than any other that could be devised. For it must be remembered that the eye plays a more important part in forming a mental concept of musical phrasing than we are apt to imagine.

So far no English composers of the period seem to have been included in this series; an omission that one trusts will be rectified later.

A. E. M. Grétry. *La Fauvette avec ses petits*. Aria for high voice and piano with flute obbligato, from the opéra-comique *Zémire et Azor*. (G. Schirmer, Inc., New York.) 4s.

Given an artist with the technique of Elisabeth Schumann or Toti dal Monte this aria should sound pretty enough. Whether the game would be worth the pyrotechnical candles involved is another matter. It would best please those who like to hear a voice imitate the flute, a flute imitate the voice, and both to emulate the warblings of a pair of super-canaries.

Harry Gill. Three Songs. Words by H. P. Dixon. (Oxford University Press.) 4s.

The words of these songs show the influence of A. E. Housman, and, needless to say, are none the worse for that. The music of the first two songs, *In Memoriam* and *Obsequy*, is expressive, without possessing the distinction of the poems, but the third, *Love Forsaken*, is most charming, with a real lyric melody (how rare this is in modern songs!) together with a beautifully written and effective piano part.

Lennox Berkeley. *Tant que mes yeux*. Words by Louise Labé, with English text by M. D. Calvocoressi. (Oxford University Press.)

Allowing for the fact that Mr. Berkeley's natural idiom is highly chromatic, the somewhat acid harmonies used here give what is surely an unnecessary poignancy to lines which in themselves amount to little more than an elegant compliment paid by a lover to his mistress.

Samuel Barber. Four Songs.

1. *Nocturne* (Frederick Prokosch). 2s. 6d.
2. *A Nun takes the Veil* (Gerald Manley Hopkins). 2s.
3. *The Secrets of the Old* (W. B. Yeats). 2s. 6d.
4. *Sure on this shining night* (James Agee). 2s. 6d.

(G. Schirmer, Inc., New York.)

These songs present something of a problem to the reviewer. Criticism might be best expressed by a regret that, to borrow a phrase from the immortal Mrs. Poyser, they "cannot be hatched again, and hatched different". The composer's choice of words is unfortunate, to begin with. What *can* music hope to do with lines such as these:

Even the human pyramids
Blaze with such a longing now:
Close, my love, your trembling lids,
Let the midnight heal your brow.

(Allowing for poetic licence, how exactly does anyone or anything "heal" a brow?) Nor does Mr. Barber's music help matters. His melodic line is awkward and unvocal, and the writing for the piano without much distinction. Indeed, the accompaniment of the Yeats song recalls the old "vamping" style that was such a present help in trouble to the man at the piano who was doing his best in old-fashioned concert parties. At the same time one feels that Mr. Barber is gifted and sincere enough to do better than anything shown here. He should try again.

Charles T. Griffes. Songs; words by various authors.

1. *The Half-Ring Moon* (John B. Tabb). 1s. 8d.
2. *The First Snowfall* (John B. Tabb). 1s. 8d.
3. *Elfe* (Eichendorff). 2s. 6d.
4. *Konnt ich mit dir dort oben gehen* (Mosen). 1s. 8d.
5. *Evening Song* (Sidney Lanier). 2s. 6d.
6. *Auf Ihrem Grab* (Heine). 2s. 6d.

(G. Schirmer, Inc., New York.)

Opening *Evening Song* and finding some luscious chords in C sharp major accompanying these words:

Look off, dear Love, across the fallow sands,
And watch yon meeting of sun and sea,
How long they kiss in sight of all the lands.
Ah! longer, longer we.

one is immediately assailed by a sense of nostalgia for those happy far-off days of Edwardian England, when Hitler was unknown, and the ballad-concert and Dame Clara Butt were each in their profitable prime. Mr. Griffes writes better than this particular song would suggest, however, though his Muse is sicklied o'er with the pale cast of sentimentality. But his songs have the merit of being eminently singable, and he has a sense of climax; what one looks for in vain is any trace of originality. He is, on the whole, happier in his settings of German, rather than of American poems; the *Konnt ich mit dir dort oben gehen* being a very effective trifle, even if it suggests Grieg a little off his game.

C. W. O.

Moeran's Symphony in G minor.

Mr. Moeran has written amplifying one or two points arising from Dr. Heathcote Statham's recent analysis of this Symphony (THE MUSIC REVIEW, Vol. I, No. 3, p. 245^{et seq.}).

"So many people", the composer writes, "seem to have found my Symphony discursive, and to have been puzzled by what seems to me its very logical construction. Some even go so far as to make out that it contains enough material for several works. This is not so; it is simply a matter of the old variation form, but there I can quite see that without access to the score the uninitiated might frequently discover three or four separate themes, which are in reality only variations of each other. E.g. in the finale, horns:



is simply a slight variation of violas:



as is also, a little later and further augmented:



In fact, there is actually less material than in most symphonies of 45 minutes' duration—far less than in Elgar's magnificent examples. Even Dr. Statham's splendidly detailed article fails to make clear that



is purely and simply the second subject of the finale and that



is its version in the recapitulation. There is no true middle section in this movement; the exposition finishes where ex. 26 tails off and the strings begin their rushing passage *pp* which is built up and developed from the end progression of this same example. From here onwards it is a case of the development and recapitulation being dovetailed until the coda or epilogue begins after ex. 27 is finished.

I feel convinced that further familiarity will bring it home that whatever faults the work may have as to its material or otherwise, looseness of construction is not one of them".

* * * * *

I have always maintained that the "diffuseness" of this fine modern Symphony was only superficially apparent, not intrinsic (*vide* Vol. I, No. 2, p. 183). It is an open secret that Messrs. Novello are engraving the score, let us hope that its appearance will not be long delayed and that our progressive musicians will then take the opportunity of examining it for themselves. At the same time I feel that one cannot urge the gramophone companies too strongly to give this trenchant and finely wrought example of modern British music their very serious consideration. Faithfully recorded it would make a telling export article.

G. N. S.

Schuman, William. *American Festival Overture*. Study score. (G. Schirmer, Inc., New York.) (Chappell.) 6s.

Festival Overtures need no apology for being worthy, first and foremost, of their appointed occasion; but if they are published, they inevitably make some claim to a place in the more distinguished class of constantly timely works, along with Bach's *Festival Suites* (nos. 3 and 4 in D), Brahms' *Academic Festival* overture and the like. Brahms' overture has shown that an exuberant local tradition is not incompatible with thematic balance and a developed musical purpose. Later listeners have no need to project themselves back into the milieu of a certain German university. The present overture is based on a tough commonplace well-known (as a preliminary note explains) to American "juniors", and although there are interesting fugal diversions, the little *d' l d'* call bears the main burden, with brass augmentation and all. The musical result is thus monotonous and jejune, in spite of a certain orchestral brightness. The local element has not been assimilated enough to interest a wider audience. And the local element, so exploited, leaves a singularly unyielding impression, as if festivals must always be steely and noisy. The *London* overtures of Bax and Ireland are a reminder that steel is not the British tradition and I should be surprised if it is the American one.

PIANO AND STRINGS

Cooke, Arnold. *String Quartet*. Score. (Oxford University Press.) 6s. 6d.
Harris, Roy. *Soliloquy and Dance* for viola and piano. (G. Schirmer, Inc., New York.) (Chappell.) 7s. 6d.

Gruen, Rudolph. *Sonata for Piano*, Op. 29. (G. Schirmer, Inc., New York.) (Chappell.) 7s. 6d.

On paper the quartet is a well-constructed work, the first movement in fugue almost throughout, the scherzo developing a main and a secondary theme in a kind of sonata form, a short *allegretto* Intermezzo maintaining a more rhapsodic style but with two distinct melodic features, and the finale being also in miniature sonata form, apart from tonality. Yet the total aural effect is not very impressive. The themes are distinctive as far as they go but they do not develop sufficiently except in the way of polytonality, on the one hand, or unison delivery on the other. The polytonality is to my mind quite unconvincing. The burden of proof falls on the demonstrator, not on the customer. But in fairness to the composer it may be added that the work is dedicated to the Griller Quartet, who probably have played it in public;

and *individual* members of "broad-minded" quartet parties will find some nice string writing before them.

The viola-piano work is an odd sequel of styles: the *Soliloquy* is polytonal and characterized by provocative repetitions of mannered harmonic sequences; the *Dance* is comparatively diatonic and contrapuntal, often in the barest two-part texture, the piano part being frequently in plain octaves. The total impression is of separate experiments rather than of any balance of composition. Moreover, in its respectively impressionistic and garrulous style each movement achieves monotony without leading to any pronounced conclusion of mood or theme. There are many notes but few ideas to inform the course of the music.

The piano sonata is based, we are told in a foreword, on a scale of the composer's own invention: D, F, G♭, A♭, C with an occasional E♭ and B. Admittedly major and minor show signs of being played out, as in the heyday of Scriabin, but after surveying this sonata I cannot believe that the new scale supplies a need, and apart from this inescapable and ear-twisting melodic aspect, the music shows little distinction from sundry pianistic arabesques, ariosos and *perpetuum mobile* finales. In fact, the three works listed above seem to exemplify a progressively theoretical treatment of the art of making musical tunes aesthetically provocative. The lack of native opera, or equivalent background, in the countries concerned is clearly perceptible!

A. E. F. D.

ERRATUM

Mr. Mellers sends the following which we are glad to print:—

In my article on *Holst and the English Language* (THE MUSIC REVIEW, August, 1941) the second and third musical quotations were by some mistake interchanged, thereby making nonsense of the text at these points. The three quotations on page 232 should, of course, have appeared where the single quotation on page 231 is, and *vice versa*.

THE MUSICIANS' GALLERY

"Resonator" regrets that, owing to pressure of other work, he is unable to continue this feature for the present.

REVIEWERS

| | | |
|-------------|---|--------------------|
| A. E. F. D. | — | A. E. F. DICKINSON |
| C. W. O. | — | C. W. ORR |
| G. N. S. | — | EDITOR |

Gramophone Records

The prices given below are subject to Purchase Tax as follows:—

8d. on 3s. records, 10½d. on 4s., and 1s. 4d. on 6s.

CHAMBER MUSIC.

Dvořák: Terzetto for two violins and viola. Op. 74.

Frederick Grinke, David Martin and Watson Forbes.

Decca K 981-83. 12s.

*Trio in E minor ("Dumky"). Op. 90.**

Kentner, Holst and Pini.

Columbia DX 1017-20. 16s.

Quintet in E flat major. Op. 97.

Prague String Quartet and Richard Kosderka (viola).

His Master's Voice DB 3415-18. 24s.

Sonatina. Op. 100.

Frederick Grinke and Kendall Taylor.

Decca K 1006-07. 8s.

String Quartet in G major. Op. 106.

Isolde Menges String Quartet.

Decca K 1000-04. 20s.

*Moeran: Trio in G major.**

Pougnet, Riddle and Pini.

Columbia DX 1014-16. 12s.

Mozart: Sonata in F major (K.377).

Busch and Serkin.

His Master's Voice DB 3373-74. 12s.

*Quartet No. 17 in B flat ("The Hunt") (K.458).**

The Philharmonia String Quartet

(Holst—Pougnet—Riddle—Pini).

Columbia DX 1025-27. 12s.

Tippett: Fantasy Sonata for piano.

Phyllis Sellick.

Special Issue (Rimington, van Wyck, Ltd.). 15s.

VOCAL AND INSTRUMENTAL.

Bach: "My heart ever faithful" (Cantata No. 68), and Handel: "Art thou troubled" ("Rodelinda").

Isobel Baillie with City of Birmingham Orchestra conducted by Basil Cameron.

Columbia DX 1022. 4s.

Duparc: Extase, and Szulc: Clair de Lune, Op. 83, No. 1.

Maggie Teyte and Gerald Moore.

His Master's Voice DB 5937. 6s.

Handel: See above (Bach).

"O lovely peace" ("Judas Maccabeus") and *Marosa* (arr. Jacob):
Brother James' Air.

Choristers of St. Nicholas College, with organ.

Columbia DX 1032. 4s.

Liszt: *Etude de Concert in D flat, No. 3* and *Ronde des Lutins*.

Lamond.

Decca K 1015. 4s.

Marosa: See above (Handel).

Purcell: *The blessed Virgin's Expostulation*.

Isobel Baillie and Arnold Goldsborough (organ).

Columbia DX 1031. 4s.

Rachmaninoff: *Prelude No. 1 in C sharp minor, Op. 3, No. 2* and *Prelude No. 2 in F sharp minor, Op. 23, No. 1*.

Moura Lympny.

Decca K 1023. 4s.

Szulc: See above (Duparc).

ORCHESTRAL.

Bloch: "Schelomo".

Feuermann and Philadelphia Orchestra conducted by Stokowski.

His Master's Voice DB 5816-17 and DBS 5818. 15s.

Dvořák: *Symphony No. 1 in D major. Op. 60.**

Czech Philharmonic Orchestra conducted by Vaclav Talich.

His Master's Voice DB 5932-36. 30s.

Ponchielli: *Dance of the Hours (La Gioconda).**

Hallé Orchestra conducted by Dr. Malcolm Sargent.

Columbia DX 1029. 4s.

The asterisks are the result of a further attempt to save space. The list above is fully representative of the best that the various companies have given us during the past few months, up to and including October. But, in violation of our earlier policy (and we hope only as a war-time measure), we have included above any disc of particular *musical* interest even where the result of the recording process may not be entirely satisfactory. The stars indicate all-round distinction, and records thus favoured need fear no competitors.

The Bloch is smoother than some American issues and well worth a hearing for the fine quality of the music, but it will not compare with the best English work any more than will any Decca record that has come in for review in recent months. If this company could improve its technical quality, maintaining at the same time its enterprising choice of repertoire, it would be producing recorded treasures indeed.

G. N. S.

Correspondence

52, DARRICK WOOD ROAD,
ORPINGTON, KENT.
20th August, 1941.

The Editor, THE MUSIC REVIEW.

SIR,—In discussing the posthumous works of Hugo Wolf in your August number, Dr. Aber refers to an article of mine in *The Musical Times* for May, in which I indicated certain obstacles to the acceptance of his previously-published views upon the *Italian Serenade*. Dr. Aber now writes: "I agree with Mr. Walker that Wolf's biographers probably attached too much importance to a footnote of Edmund Hellmer's to one of Wolf's letters to Kauffmann (2nd April, 1892), on which is based the theory that the 1887 version is only 'thematically related' to the later orchestral one". This is interesting, because when we last heard from Dr. Aber, in a letter to the Editor of *The Musical Times* (May), he poured scorn upon my suggestions. He then wrote: "This statement", (that the mysterious 1887 version of the work is only "thematically" related to the later orchestral version) "made by Wolf's friend, Edmund von Hellmer, has up to the present time never been disputed, has been accepted by Decsey, who, we may assume, would not have done so without verifying it, and has been emphasised even more strongly by Newman". Dr. Aber's remarks in his *MUSIC REVIEW* article can only mean that he retracts all the above and does not now think that the 1887 version can be only "thematically related" to the orchestral version.

So far, so good.

But Dr. Aber still believes "that the publication of the string quartet version was done from a manuscript which Wolf had completed in March, 1894". What is the evidence? We know from the composer's letters that he was working on the *Italian Serenade* in March, 1894. Wolf does not himself indicate which version, but two passages in the letters to Grohe allow us to do more than surmise about this:

(16th March.) "Since a few days ago I have been working again at the *Italian Serenade*, for which I have composed a new movement".

(9th June.) "Unfortunately there are still difficulties with the Suite. To be sure, a new movement has come into existence, but the Adagio mourns still in its fragmentary opening bars and will embark on absolutely no further discussion, no matter what I do".

To Dr. Aber (*Musical Times*, April), "Wolf's statement" (in the letter of 16th March) "that he had composed a new movement for the *Italian Serenade* proves beyond doubt that all the letters written in March, 1894, refer to the string quartet version at which he was then again working". We know that there exists, or existed, an undated manuscript containing a *Serenade* and an *Intermezzo* for string quartet, and Dr. Aber leaps to the conclusion that this manuscript must have been the product of March, 1894, the *Intermezzo* being the "new movement". He persists in this attitude, even though it can be, and has been shown that the new movement was, in fact, an *orchestral* one. It is surely impossible to doubt that the new movement belonged to the same work, or, to be more precise, to the same version of the work, as the Adagio which Wolf mentions in the same sentence with it, in the above quotation from his letter of 9th June. This Adagio we know from the description of Decsey, who had obviously seen the manuscript, to be part of the *orchestral Serenade*. It follows that the new movement was also an *orchestral* movement. Could anything be more obvious? Yet to Dr. Aber (letter to the Editor of *The Musical Times*, May) the idea "is too fantastic to waste a word about".

What is left of Dr. Aber's theory now? How can he possibly continue to insist (a) that these letters show that the published string quartet version of the *Italian Serenade* was completed in March, 1894, and (b) that the new movement written in that month is likely to have been the *Intermezzo* for string quartet, announced for future publication by *Musikwissenschaftlicher Verlag*?

A further point. Dr. Aber cites "four competent sources"—Hofmeister, Paul Müller, Reger and Decsey—to justify the opinion that the published version for string quartet was written after the orchestral one. He "cannot imagine that all those responsible artists, biographers, publishers and friends of Wolf" (one of each!) "were victims of a mass hypnosis". There is no reason why he should, for of course they all drew their information from the same source—the publisher's announcement of the string quartet version as the composer's arrangement from the orchestral version. I have sought, in my own article, to show that all the available evidence suggests that this conception of the relationship between the two versions is a wrong one, and it is no use for Dr. Aber, unable, as he is, to produce one scrap of new evidence of his own, to refer me back to the original source—the very thing against which I am appealing. That is the equivalent of electing the prisoner to be foreman of the jury.

Dr. Aber might have completed his list of Wolf's posthumously-published works by the addition of the following:—

Wiegenlied, for piano (Schott, 1910).

Also in a vocal version arranged by Humperdinck, to words by Adelheid Wette.

A facsimile of a slightly different version for piano is given in Heinrich Werner's *Hugo Wolf in Maierling* (Leipzig, 1913), with title in Wolf's hand "Albumblatt für Frä. Mizzi W. . . ." (i.e. Werner).

Morgenhymnus, for mixed chorus and orchestra (Peters).

Edited by Willibald Kähler.

It is Wolf's arrangement of his Reinick song *Morgenstimmung*. An article by Dr. Hans Redlich, however, in *Anbruch* (Vienna) for October, 1936, declares that there are important differences between Wolf's manuscript and the published score.

The "Spring Chorus" from *Manuel Venegas* is published separately with orchestral accompaniment. The scoring is Wolf's, except for that to the last stanza, which was added by Ferdinand Langer.

The vocal score of *Dem Vaterland* was published by Schott in 1895. Only the full score remained to be issued by the *Hugo Wolf Verein*.

Finally, Dr. Aber's remarks on the Six Sacred Songs for mixed chorus need some amplification. He says it should be borne in mind that the version for mixed voices is Wolf's own and only "arranged for concert use" by Eugen Thomas. In point of fact, in addition to the normal duties of an editor, Thomas made copious and important alterations in Wolf's text. He did, however, confess what he had done, in four closely-printed pages of annotations to the works. By close study of these notes it is possible to arrive at Wolf's original. Thomas' emendations have been generally condemned, notably by Karl Grunsky and Ernest Newman.

In order to give this letter something more than merely controversial interest, I append some particulars of another and unknown version of the Six Sacred Songs, of which I possess a copy.

The manuscript of the Eichendorff choruses has not come to light; Thomas prepared his version from a copy in another hand, originally in the possession of the composer. In 1933 another copy was discovered by W. Kleinschmidt among the posthumous papers of Arnold Mendelssohn, the conductor and composer, who was on friendly terms with Wolf in the 1890's. This copy differs considerably from that used by Thomas. The title of the second chorus is not *Einklang* but *Einkehr*, and the order of the fourth and fifth pieces is reversed. The conclusion of *Ergebung* is extended by eight bars by repetition of the words "Dein Wille, Herr, geschehe" to this cadence:

S. Er ge - scheh - el

A. Er ge - scheh - el

T. Dein Wil - le Herr ge - scheh - el

B. Dein Wil - le Herr ge - scheh - el

The end of *Resignation* on Mendelssohn's copy appears as

S. stil - len Wald durch - fun - kelt, den stil - len Wald durch - fun - kelt.

A. stil - len Wald durch - fun - kelt, den stil - len Wald durch - fun - kelt.

T. stil - len Wald durch - fun - kelt, den stil - len Wald durch - fun - kelt.

B. stil - len Wald durch - fun - kelt, den stil - len Wald durch - fun - kelt.

compared with

S. stil - len Wald, den stil - len Wald, den stil - len Wald durch - fun - kelt.

A. stil - len Wald, den stil - len Wald, den stil - len Wald durch - fun - kelt.

T. stil - len Wald, den stil - len, stil - len Wald, den Wald durch - fun - kelt.

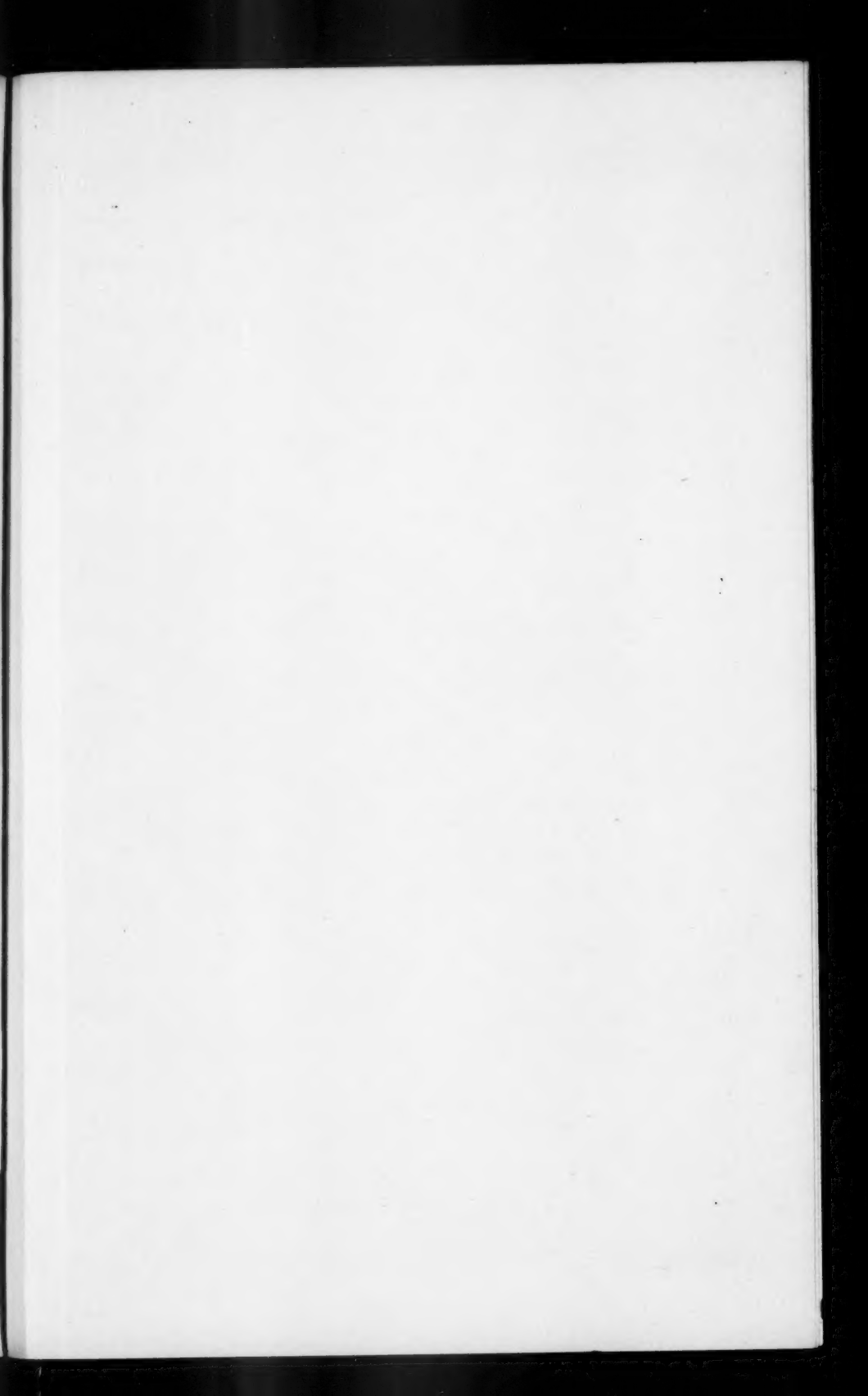
B. stil - len Wald, den stil - len Wald, den stil - len Wald durch - fun - kelt.

in the version used by Thomas. Mendelssohn's is almost certainly an earlier form of the score, which must still have represented Wolf's intentions up to at least 1890, the year of his first visit to Germany and meeting with Mendelssohn.

Wolf's letters show that he thought of publishing the Eichendorff choruses in 1892, and again in 1894. It is very likely that it was on one of these occasions that he revised the work.

Yours faithfully,

FRANK WALKER.



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